Ulrich Middeldorf

ITALY
Laid down from the Celebrated
Map of
M.r D'ANVILLE
Geographer to the
King of France
BY
Rich.d Bennett,
ENGRAVER.
Printed for S. Hooper,
at the East Corner of y.e
New Church Strand.
SCALES.
Common Miles of Italy & England
computed 950 Fathoms to a Degree
Pr Leagues computed at 3 Roman Miles.
Eng. Statute Miles of 69 Miles 1 288 Yards
to a Degree as Measured by M.r Norwood.
GULF OF GENOA
CORSICA
PART OF BARBARY
Gulf of Cagliari
SICILY
Lipari Isles
GULF OF VENICE
Venice
Rome
Naples
Tunis

TRAVELS
THROUGH
ITALY.

CONTAINING

New and curious Obſervations on that Country;

PARTICULARLY

The GRAND DUCHY of TUSCANY;
The ECCLESIASTICAL STATE, or the Dominions of the Pope;
The KINGDOM of NAPLES;
The REPUBLICS of VENICE and GENOA;
AND
Other ITALIAN STATES.

WHEREIN

The preſent ſtate of thoſe countries is accurately deſcribed, as to their different kinds of government, ſituation, extent, revenue, power, trade, manners, and cuſtoms; but more eſpecially their ANTIQUITIES, as temples, triumphal arches, pillars, baths, amphitheatres, aqueducts, catacombs, ruins, and public ways; as alſo their MODERN CURIOSITIES, churches, convents, palaces, villas, caſtles, forts, bridges, and public roads.

With the moſt authentic account yet publiſhed of capital pieces in

PAINTING, SCULPTURE, and ARCHITECTURE,

That are to be ſeen in ITALY.

Including REMARKS on the ANCIENT and PRESENT STATE of ITALY, of the ARTS and SCIENCES which have flouriſhed there, and of TASTE in PAINTING; with the characters of the principal painters, and other artiſts.

By JOHN NORTHALL, Eſq;
Captain in the Royal Regiment of Artillery.

ILLUSTRATED WITH

A map of Italy, a route of this tour, and ſeveral copper-plates, engraved from drawings taken on the ſpot.

LONDON:
PRINTED
For S. HOOPER, at the Eaſt Corner of the New Church, in the Strand; H. WEBLEY, Holbourn; W. NICOL, in St. Paul's Church-yard; and S. BLADON, in Pater-noſter Row. MDCC LXVI.

1st Edition

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PREFACE.

WHAT Egypt was to the antients, Italy is to the moderns: a country abounding with many natural curioſities, noble antiquities, and the richeſt productions of the arts and ſciences. Architecture, ſculpture, painting, and muſic, have been carried here to their higheſt degree of perfection; ſo that pleaſure and advantage are mutually obtained by travelling in this country, which has been ſo much celebrated by the Latin claſſics, that there is ſcarce any part of it unnoticed in hiſtory; nor ſo much as a mountain or river that has not been the ſcene of ſome extraordinary action, and deſcribed by the moſt elegant poets. Italy, thus enriched by nature and adorned by art, is therefore juſtly eſteemed the moſt agreeable and moſt uſeful part of Europe to a lover of antiquity, and the polite arts and ſciences; nor is it ſtrange that it ſhould be much frequented by foreigners of taſte in this learned and refined age, or that many learned, curious, and ingenious gentlemen ſhould have devoted their time in communicating the obſervations they made in ſuch a land of curioſities, either to entertain and inſtruct their countrymen at home, or to direct them in their travels abroad.

We may obſerve, among thoſe who have written on Italy, that different authors have ſucceeded beſt on different ſorts of curioſities; becauſe few men have abilities, advantages, or inclination for examining ſo copious a ſubject; while ſome tread only in the ſteps of others, and repeat what was formerly written. Some travellers have been wholly taken up with antiquities, ruins, and inſcriptions; others with buildings, ſtatues, and pictures: ſome with geographical remarks and obſervations on the natural productions of the place; others on its religion and government: while another ſort make it their buſineſs to ſearch into libraries, collections of medals, and cabinets of rarities, for which Italy is remarkable.

The author of the following travels was an Engliſh gentleman, who undertook this tour of Italy, which he rightly conſidered as the finiſhing part of a polite education. He was accompanied by ſome other gentlemen, who had all the advantages of procuring acceſs to the moſt valuable curioſities in public places and private palaces. Our author had a curioſity equal to theſe advantages: he was not only a gentleman, but a ſcholar; a gallant officer, and an experienced engineer; a good draughtſman, and a fine judge of paintings, ſculpture, and architecture, which chiefly attracted his attention wherever he went.

He found many new ſubjects to employ himſelf upon; and he has handled them in a delicate manner. His remarks upon the beſt paintings

paintings and ſculptures are judicious and animated, far above the common narratives and deſcriptions of other travellers: what he ſays is purely his own, the object of his taſte, and the reſult of his judgment: he depends upon no former authorities; he curiouſly ſees whatever he deſcribes, and happily deſcribes whatever he ſees. When he mentions things taken notice of by others, it is with conciſeneſs and preciſion, avoiding ſtale informations and impertinent digreſſions.

He has conſidered things in a new light, and is particularly remarkable for the difference of his tour from that of any other traveller, which is evident from the map annexed to this book. He ſailed, on the 24th of January, 1752, O. S. from fort St. Philips, in the iſland of Minorca, on board a ſhip bound for Leghorn, diſtant from thence near 130 leagues. On the 26th, they were off the iſland of Corſica; and the next day made the continent between St. Remo and Oneglia; but, as the wind was contrary, they bore away for Toulon, on the 29th paſſed through the iſles of Hieres, and entered the bay of Toulon on the 30th. Here they performed a quarentine of ten days, and then ſailed for Leghorn, where they arrived on the 7th of February.

Instead of making the tour of Italy in the manner generally done, our author took a new method in theſe travels. He firſt viſited the principal places in Tuſcany, and particularly

ticularly the celebrated city of Florence; from whence he went to Rome; of which he only took a curſory view, and proceeded to Naples. He returned from thence to Rome to take a more particular ſurvey of its curioſities; after which he ſet out for the famous town of Loretto, near the Adriatic; and departed from thence for Bologna. He then went to Venice, Mantua, Parma, Reggio, and Modena, re-entered Tuſcany, returned to Leghorn, and ſet out from thence by ſea for Genoa. He went by ſea from Genoa to Villa Franca; from whence he proceeded by land into France, and came to Marſeilles, where theſe travels end.

WHEREVER our author paſſes, he ſhews himſelf both a geographer and a ſcholar, by giving an exact and pleaſing deſcription of the preſent ſituation of the country, and entering into a compariſon of it with what it was in former times, as deſcribed by the antients: this is evident from his account of the different roads from one place to another; as alſo of the Pantheon, the Capitol, the Vatican; the pillars of Trajan and Antonine; the arches of Titus, Severus, and Conſtantine, in Rome; but more particularly ſo in his account and modern diviſions of that capital, and of the Appian way, in which he has ſhewn an amazing ſhare of erudition; and alſo in his deſcription of Virgil's tomb, Veſuvius, Herculaneum, and other places adjacent to Naples. He has diſregarded uſeleſs inſcriptions, and tedious epitaphs;

epitaphs: but what he has inſerted are uſeful or elegant; as the epitaph on Giotto, Carelo Aretino, and Raphael; as alſo the account of Rome by Petrarch and Janus Vitalis; and the famous epigram on Venice, by Sannazarius.

SOME opportunities have been taken to ſhew his knowledge in military diſcipline, and his ſkill in fortification; as in Florence and in Naples. In every ſtate, he ſhews himſelf well acquainted with their different modes of government; but his principal taſte was for the branches of architecture, ſculpture, and painting; in which he has particularly excelled all thoſe who have yet written upon that ſubject. For this, it is ſufficient to look at his account of the palaces in the city of Florence, where he deſcribes the Venus of Medicis in a maſterly ſtile; as alſo his deſcription of the churches and convents in Florence; the churches, convents, and palaces in and about Naples; the ſame in Rome, Venice, and other places, particularly the Laocoon at Rome, and the Hercules Farneſe.

WE have now ſelected only his remarks upon Italy, which might have afforded materials for a much larger work: but the editor has compriſed the whole in this ſingle volume, for the benefit of the public, and the convenience of travellers.

INTRO-

DISTANCES *of* PLACES *in* ITALY.

Names.	Ital. Miles
From Leghorn to	
Pisa	16
Lucca	10
Pistoia	20
Florence	20
Total Dist. from Leghorn	66
From Florence to	
Pogi Bonzi	22
Forengeri	35
Aqua Pendante	32
Montifauscon	18
Viterbo	10
Roscilione	12
Bacano	16
Rome	18
Total Dist. from Florence	163
From Rome to	
St. Marino	12
Velletri	11
Sermonetta	17
Terracina	15
Fondi	11
Mola Gaeta	16
St. Agatha	18
New Capua	16
Naples	16
Total Dist. from Rome	132

Names.	Ital. Miles
From Rome to	
Castel Nuovo	18
Civita Castellana	16
Narni	21
Terni	10
Spoletto	17
Foligno	15
Serravalle	18
Valcimara	16
Macerata	2
Loretto	1
Total Dist. from Rome	134
From Loretto to	
Ancona	15
Sinigaglia	20
Fano	15
Pisaro	7
Rimini	24
Cesena	18
Forli	13
Imola	27
Bologna	13
Total Dist. from Loretto	152
From Bologna to	
Cento	18
Ferrara	18

Names.	Ital. Miles
From Ferrara to	
Venice (by water)	90
Total Dist. from Bologna	126
From Venice to	
Padua	25
Vicenza	18
Verona	30
Mantua	25
Guestalla	20
Parma	20
Reggio	15
Modena	15
Bologna	20
Scarico d'Assina	21
Tailla Ferro	25
Florence	12
Total Dist. from Venice	246
From Leghorn to	
Larece (8 Ports)	64
Genoa (by Sea)	60
Villa Francha	126
From Nice to Marseilles	100
From Minorca to Marseilles (80 Leagues)	214
To Leghorn (120 Leagues)	360

DISTANCES *of* PLACES *in* FRANCE.

Names	Miles
From Marseilles to	
Aix	15
Lamboise	9
Organ	12
Avignon	12
Pontdugard	12
Nismes	9
Total Dist. from Marseilles	69
From Nismes to	
Arles	9
Selan	21
St. Pons	15
Marseilles	12
Total Dist. from Nismes	57
From Marseilles to	
Aix	15
Lamboise	9

Names	Miles
From Lamboise to	
Organ	12
Avignon	12
Orange	12
Pierre latte	15
Montelimar	12
Loriole	12
Valens	9
Ethen and Tournon	12
St. Valier	6
Vienne	27
Lyons	15
Total Dist. from Marseilles	165
From Lyons to	
Macon, by water,	33
Challon, by water,	30
Solieu	54
Auxerre	60
Villeneuve la Guicard	60

Names	Miles
From Villeneuve la Guicard to	
Fontainbleau	18
Paris	42
Total Dist. from Lyons	297
From Paris to	
St. Dennis	6
Beaumont	18
Beauvais	22
Poix	27
Abbeville	27
Montreuille	30
Bologne	24
Calais	21
Total Dist. from Paris	175
From Calais to Dover	21
Dover to London	73

INTRODUCTORY

REMARKS

On the ANTIENT and PRESENT

STATE of ITALY;

OF THE

ARTS and SCIENCES which have flouriſhed there;

AND OF

TASTE in PAINTING.

I. ANTIENT Italy extended no farther north than the river Arno, in Tuſcany; and the river Rubicon, near Rimini. All beyond was called Ciſalpine Gaul, divided into Ciſpadana and Tranſpadana, which included the greateſt part of modern Italy.

THE general name of Italy was probably derived from Etolia, a Grecian nation, oppoſite to this country, from which it is ſeparated only by the Adriatic gulph. The ſouthern part was inhabited by various tribes, who communicated their names to the ſeveral ſubdiviſions; as the Latins, Sabines, Tuſcans, Samnites, Campani, Picentini, and Tarentini: but the whole country was antiently called Auſonia, Latium, Heſperia, Saturnia, and Oenotria.

ACCORDING to the earlieſt accounts we have, this extenſive and beautiful peninſula was then in the ſame ſituation that it is now, cantoned out into various little ſtates and republics, all living in diſtruſt,

or being at war, with each other. The Latins ſubdued the other tribes, and founded Rome about the year of the world 3300, and 704 years before the birth of Chriſt. The regal line continued from Romulus to Tarquin the Proud, who was depoſed in the year of the world 3518, when the conſtitution was altered from a monarchy to a republic.

THE Roman commonwealth changed the face of things, by ſwallowing up all, and making herſelf the head and miſtreſs of Italy. Carthage was conquered, and all Greece was reduced, by the Roman arms, which became invincible. But Julius Cæſar eſtabliſhed a new monarchy, which continued 'till the reign of Conſtantine, who removed the ſeat of the empire from Rome to Conſtantinople. The empire was afterwards divided into two parts; the one called the Roman empire, whoſe monarch reſided at Rome; and the other the Grecian empire, whoſe emperor had his reſidence at Conſtantinople; 'till the fifth century, when the Goths, Vandals, and other northern nations, broke into the Roman empire, and divided it among them. The north part of Italy fell to the ſhare of the Lombards; while Ravenna and Naples were poſſeſſed by the Grecian emperors a conſiderable time after the deſtruction of the empire of Rome, of which Auguſtulus was the laſt ſovereign, in the year of Chriſt 473.

CHARLEMAGNE invaded Lombardy; took Didier, the laſt king, priſoner; and put an end to that kingdom, about the year 774: after which, he confirmed the exarchate of Ravenna to the pope, with other territories; and, in return, the pope crowned Charlemagne emperor of the Romans in 800, whereby a new empire was founded in the weſt, which comprehended Germany, France, Italy, and part of Spain.

As the emperors reſided in Germany, the Italian governors aſſumed ſovereign authority; by which means ſeveral principalities and ſtates were erected; and the popes, at laſt, incited inſurrections againſt the

the emperors. Pope Gregory VII. excommunicated the emperor Henry IV. and deprived him of part of his prerogatives, which occaſioned frequent wars, wherein ſome of the Italian princes and ſtates procured their independency to be eſtabliſhed *.

We have different computations of the extent of Italy, according to the different notions that antient and modern writers have entertained of the proper bounds of this country: however, let it ſuffice, that from the frontiers of Switzerland to the extremity of the kingdom of Naples, it is about 750 miles in length; and from the frontiers of the duchy of Savoy to thoſe of the dominions of the ſtate of Venice, which is its greateſt breadth, about 400, though in ſome places it is ſcarce a fourth part ſo broad.

It is bounded by the Alps, which ſeparate it from France, Switzerland, and Germany, towards the north and north-weſt; by the gulph of Venice, or Adriatic ſea, and the country of Trent, towards the eaſt; by the Ionian ſea, and ſtreight of Meſſina, towards the ſouth; and the Tuſcan ſea, towards the weſt.

The ſeas which encompaſs Italy on three ſides are the Adriatic, the Ionian, and the Tuſcan: but it has alſo abundance of fine lakes, and many large rivers, particularly the Tiber, Po, Arno, Mincio, Adda, Adige, and Volturno.

Italy may be conſidered under three grand Diviſions: I. Upper Italy, comprehending Lombardy, ſo as to include the principality of Piedmont; to which may be added the dukedom of Savoy, though on this ſide the Alps; the duchies of Montferrat, Milan, Parma, Modena, and Mantua, with the republics of Genoa and Venice. II. Middle Italy, containing the dominions of the pope and the grand

* Echard's compendium of geography, p. 30. Machiavel's hiſtory of Florence, book i. p. 20.

duke of Tuſcany; with the republics of Lucca and St. Marino. III. The Lower or Southern part of Italy, conſiſting of the kingdom of Naples.

THE principal Italian Iſlands are Sicily, Sardinia, and Corſica: but there are alſo the Lipari iſlands, between Sicily and Naples; the iſlands of Caprea, Iſchia, and others, in the gulph of Naples; as likewiſe the iſlands of Elba, and others, on the coaſt of Tuſcany.

ITALY extends from 38 degrees 20 minutes to 47 degrees of north latitude, and from the 7th to the 19th degree of eaſt longitude; therefore the air of this country muſt be very different, according to the different ſituations of the ſeveral countries of which it is compoſed. The northern parts, that lie upon the Alps, are cold, and covered with ſnow in winter: the hills of the Apennine, which run almoſt the whole length of Italy, are alſo cold: but the countries on the north of the Apennine are temperate; and thoſe on the ſouth are warm. The Campania of Rome is unhealthy, and ſo is the Ferrareſe, occaſioned by bogs and ſtagnant waters. In other parts the air is generally pure and dry; and though Naples, from its ſouthern ſituation, might be thought the hotteſt; yet, being almoſt ſurrounded by the ſea, it is continually refreſhed by breezes from thence.

As Italy hath been thus bountifully ſupplied by nature, it has farther, from the ingenuity and application of its inhabitants, been eſteemed the mother of arts and commerce in reſpect to the reſt of Europe. Its reputation is ſtill ſo high with regard to the firſt, that the tour of Italy is conſidered as the neceſſary concluſion of a polite education: and in reference to the latter, the ports of Genoa, Leghorn, Naples, and Venice, without mentioning thoſe in Sicily, make ſtill a very great figure, and derive vaſt advantages to the ſovereigns in whoſe dominions they are ſituated.

THERE

THERE is no kind of government ſubſiſting in any part of Europe, of which ſomething ſimilar is not to be found in Italy. The ſovereignty of the Pope is peculiar to this country, as it is inveſted in a ſpiritual perſon, and yet is entirely a temporal power, exerciſed with more authority and policy than in any other monarchy. The dominions of the two temporal crowned heads that lie within its limits, are thoſe of his Sardinian majeſty at one end, and of the king of the Two Sicilies at the other. The duchy of Milan, once the largeſt and richeſt in this part of the world, together with the duchy of Mantua and its dependencies, belong to the empreſs-queen of Hungary and Bohemia, as heireſs of the houſe of Auſtria, whoſe huſband, the preſent emperor of Germany, is conſidered as one of the Italian powers, not only in that capacity by which he claims a title, paramount to the greateſt part, if not the whole, but more particularly ſo as grand duke of Tuſcany. Don Philip the infant duke of Parma, brother to the preſent king of Spain, is in poſſeſſion of a ſettlement compoſed not only of that duchy, and of Placentia, which was the patrimony of his anceſtors by the mother's ſide, but likewiſe of Guaſtalla. His ſerene highneſs the duke of Modena holds that duchy and Reggio, together alſo with the duchy of Mirandola. Beſides theſe, there are ſome other inferior princes who ſtile themſelves ſovereigns, as even the poor prince of Monaco. The republic of Venice is an unmixed ariſtocracy, ſtill venerable for the wiſdom of its government, as once formidable by the extent of its dominion, and power of its naval force. The republic of Genoa is likewiſe an ariſtocracy; but not quite ſo pure as that of Venice. The Swiſs cantons, the Griſons their allies, and the city of Geneva, are ſo many different republics, each having its particular form of government, but owing their ſtrength to their confederacy, which renders them truly great

and reſpectable. There are alſo two free ſtates, the dominions of which are ſurrounded by thoſe of ſovereign princes, to whom they owe nothing by way of obedience, or even of homage; the firſt of which is the commonwealth of Lucca in the neighbourhood of Tuſcany; and the latter, the republic of St. Marino in the center of the papal territories *.

II. Of the declenſion of the ARTS and SCIENCES; and their revival in ITALY.

WHEN Rome had extended her empire into Aſia, Africa, and almoſt over all Europe, ſhe ſaw her citizens arrive at the ſummit of human glory; but the Romans, in their pretenſions to ſcience, gave place to the Greeks, whom they revered as their maſters in the ſchool of arts.

IT ſeems as if there were certain periods of time, in which a ſpirit of perfection univerſally diffuſes itſelf in the ſame country throughout all profeſſions, without its being poſſible to aſſign how or why it ſhould happen ſo. Yet we may aſſert, that all arts and ſciences are allied in ſome manner to each other; and that the taſte of perfection is the ſame in whatever depends upon genius. If cultivation be wanting, an infinity of talents lie buried; but when true taſte awakes, thoſe talents derive mutual aid from each other, and ſhine out in a particular manner. The misfortune is, that this perfection itſelf, when arrived at its ſupreme degree, is the forerunner of the decline of arts and ſciences, which are never nearer their ruin than when they appear the moſt remote from it. Such are the inſtability and viciſſitude of all human things.

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* The curious reader may compare this account with the ſtate of Italy, as given by Machiavel to Pope Clement VII. See Machiavel's hiſtory of Florence, p. 20, 21.

THE

THE hiſtory of arts and ſciences, and of the perſons who have been moſt eminently diſtinguiſhed by them, may be called the hiſtory of human wit; which, in ſome ſenſe, does not give place to that of princes and heroes, whom common opinion places in the higheſt degree of elevation and glory. The victories which take up the greateſt part of hiſtory, and attract admiration the moſt, have generally no other effects but the deſolation of countries, the deſtruction of cities, and the ſlaughter of men. Of what utility to us are either Nimrod, Cyrus, or Alexander? All thoſe great names, all thoſe victories, which have aſtoniſhed mankind from time to time, thoſe princes and conquerors, with all their magnificence, are returned into nothing with regard to us; they are diſperſed like vapours, and vaniſhed like phantoms. But the inventors of arts and ſciences have laboured for all ages of the world, and we ſtill enjoy the fruits of their application and induſtry. They have provided for all our occaſions at a great diſtance; they have converted all nature to our uſes; they have reduced the moſt indocile matter to our ſervice, and have procured for us all the elegancies of life: they have opened to us the treaſures of the ſciences, and have guided us to knowledge the moſt ſublime, the moſt uſeful, and the moſt worthy of our nature: they have put into our hands, and placed before our eyes, whatever is moſt proper to adorn the mind, to direct our manners, and to form great princes, juſt magiſtrates, and good men. It is by their aid our hands cultivate the fields, erect buildings, and fabricate manufactures. To make a tranſition from the uſeful to the ornamental part of arts and ſciences: it is owing to them that we uſe the pencil, handle the chiſſel, and touch inſtruments of muſic; which are thoſe ſolid and permanent advantages and emoluments that have always been increaſing from their origin: they extend to all ages and nations, and to all mankind in particular; which will perpetuate themſelves

through-out all times, and continue to the end of the world.

THE Goths and Vandals took advantage of the laſt ſtrugglings of the Roman ſtate; and Odoacer, king of the Heruli, with an innumerable multitude of the barbarous nations, ravaging Italy, approached to Rome, which he entered without any reſiſtance, depoſed the emperor Auguſtulus, and ſecured the imperial dignity to himſelf, which was ſoon tranſferred to Theodoric the Goth. In this manner the inundations of the barbarous people proved equally fatal to arts and empire; and Rome herſelf, when ſhe ceaſed to be the miſtreſs of the world, in a little time quite forgot to ſpeak the Latin tongue *.

THE fine arts are like the fabled phenix, they revive out of their own aſhes; therefore we have reaſon to believe that ſome of thoſe arts were ſeveral times extinguiſhed, and renewed again, in the firſt ages. As the fine arts were extinct in Italy ever ſince the eruption of the barbarians, the ſenate of Florence ſent for painters out of Greece, to reſtore painting in Tuſcany. The famous Cimabue was their firſt diſciple, and made ſuch a progreſs in this art, that when Charles of Naples paſſed through Florence he viſited Cimabue, and thought himſelf very well entertained by the ſight of his works. This was about the year 1280, at which time painting in oil was unknown.

PAINTING, as well as other arts, came to be known by the progreſs it made in the minds of men. Thoſe that began to revive it in Italy, and conſequently had but weak principles to go by, drew the admiration of the ſpectators by the novelty of their works: but as the number of painters increaſed, and emulation gave them new lights in their art, ſo the beauty and value of their pieces increaſed; from whence aroſe

* Rollin's hiſtory of the arts and ſciences of the antients, part iii. Kennett's Romæ antiquæ notitia, part i. p. 28. Paolo Paruta's diſcourſes, p. 140. Count Algarotti's eſſay on painting.

many

many lovers and critics in painting; and things being come to a certain point, the world believed it impoſſible for the pencil to produce any thing more perfect than what was the object of their wonder in thoſe days, when the part that depends on compoſition and deſign was not ſeaſoned by the grand guſto, which the painters have ſince acquired.

At laſt, after ſeveral years, the good genius of painting raiſed up ſome great men in Tuſcany, and the duchy of Urbin, who by the goodneſs of their talent, the ſolidity of their underſtanding, and the aſſiduity of their ſtudies, elevated the ideas of the knowledge which they learnt of their maſters, and produced ſome things ſo perfect, that they will always be the admiration of poſterity: but thoſe to whom we are principally indebted for this perfection are Leonardo da Vinci, Michael Angelo, and Raphael.

III. Of Taste in Painting.

The different taſtes of nations may be reduced to ſix; the Roman, Venetian, Lombard, German, Flemiſh, and French.

1. The Roman taſte is an idea of the works that are to be met with in Rome, where the moſt valuable pieces are thoſe called antiques, and the modern productions made in imitation of them, whether in ſculpture or painting. The excellence of theſe pieces conſiſts chiefly in the beauties of deſign, the fine choice of the attitudes, the delicacy of expreſſion, fair order of the foldings, and a ſublime ſtile to which the antients raiſed nature, and after them the moderns in the beginning of the ſixteenth century.

2. The Venetian taſte is quite different from the Roman; for as the latter neglected colouring too much, the former did the ſame by deſign; there being few antiques at Venice, and few pieces of ſculpture or painting in the Roman taſte. The Venetians

netians applied themſelves to expreſs beautiful nature, which they took from objects in their own country. They characteriſed them by compariſon, not only by ſhewing the value of the true colour of one thing by the true colour of another, but by chooſing in this oppoſition an harmonious vigor of colouring, and every thing that might render their objects the more probable and ſurpriſing.

3. THE Lombard taſte conſiſts in a flowing mellow deſign, where a fine choice of nature is ſomewhat mingled with the antique, in colours nearly approaching thoſe of life, and laid on with a ſlight pencil.

4. THE German taſte is commonly called the Gothic gout, which is an idea of nature as we ſee her generally with her defects, and not as ſhe might be in her purity.

5. THE Flemiſh taſte differs only from the German in a greater union of well choſen colours, an excellent claro obſcuro, and a mellower pencil.

6. THE French taſte has been always ſo divided, that no juſt idea can be given of it*.

THOSE arts which are the neareſt related, and claim the moſt antient kindred with each other, are painting

* De Piles's art of painting, p. 349---352. See alſo the judgment of Charles Alphonſe du Freſnoy on the works of the principal painters of the two laſt ages, p. 223---237. But the curious may further conſult Monier, Sambers, Richardſon, and Webb; as alſo count Algarotti, in his chap. xii. on the expreſſions of the paſſions, p. 122, where he ſays, "That few are the examples of ſtrong expreſſion afforded by the Venetian, Flemiſh, or Lombard ſchools. Deprived of that great happineſs of ſtudiouſly contemplating the works of the antients, the ſureſt ſources of perfection in point of deſign, expreſſion, and character, and having nothing but nature conſtantly before their eyes, they made ſtrength of colouring, blooming complexions, and the grand effects of the chiar-oſcuro, their principal ſtudy; they aimed more at charming the ſenſes than at captivating the underſtanding. The Florentine, over which Michael Angelo preſided, was above all things curious of deſign, and moſt ſcurpulouſly exact in point of anatomy. Not only elegance of form, and nobleneſs of invention, but likewiſe ſtrength of expreſſion, triumph in the Roman ſchool, nurſed among the works of the Greeks, and in the boſom of a city which was the ſeminary of learning and the arts. p. 124."

and

and poetry; and whoever thoroughly examines them will find their reſemblance ſo ſtrong, that he cannot take them for leſs than ſiſters *. But as painting was firſt revived in Tuſcany, this naturally led our travellers, to begin their obſervations in that ſtate, eſpecially as they went there by ſea.

* ---- Pictoribus atque poetis
Quidlibet audendis ſemper fuit æqua poteſtas. Hor.

Painters and poets, free from ſervile awe,
May treat their ſubjects, and their objects draw.

BOOK I.

THE GRAND DUCHY OF TUSCANY.

CHAP. I.

Of TUSCANY in general; and its government under the family of MEDICIS.

THE duchy of Tuſcany, known antiently by the names of Ombria, Tyrrhenia, and Hetruria, fell under the dominion of the Romans, about 455 years before Chriſt. The Oſtrogoths poſſeſſed it in the fifth century, and then the Lombards, who were expelled by Charlemagne in the year 800; after which it became ſubject to the German emperors, who appointed the governor, until the pope encouraged theſe governors to render themſelves independent, and accept of his protection againſt the emperor: but the government was at laſt inveſted in the houſe of Medicis.

TUSCANY is now compoſed of the territories that formerly belonged to the then diſtinct republics of Florence, Sienna, and Piſa. The bounds which are generally aſcribed to Tuſcany are the river Tiber, the Apennine mountains, and the river Magra; ſo that it is ſurrounded by the pope's territories on the north, eaſt, and ſouth-eaſt; by the Tuſcan ſea on the ſouth weſt; and by the territories of Genoa and Modena

Modena on the north-weſt. The whole extent of this country, from ſouth to north, is about 130 miles, and about 120 from eaſt to weſt. With reſpect to ſtrength and convenience, it has all the advantages from ſituation that can be wiſhed. As to the ſoil, it is in ſome parts mountainous, where there are mines of copper, iron, ſilver, and alum, with quarries of fine marble, alabaſter, and porphyry. In other parts it abounds with pleaſant hills, which are covèred with vines, oranges, lemons, olives, and other fruits: but in ſome places there are vallies which produce abundance of corn and graſs. It has many little rivers; but the chief of them is the Arno. The other commodities beſides thoſe already mentioned, are wool, flax, ſaffron, ſerges, woollen cloths, ſilks, tapeſtries, gilt leather, earthen ware, and perfumes.

THERE is no country in the world where the people ſeem better adapted to mercantile affairs, or where they know better how to make that diſpoſition turn more to account. All the princes of the houſe of Medicis were themſelves merchants, and by their example commerce has been always thought there a thing not at all incompatible with nobility.

FLORENCE ſhared the unhappy fate of its neighbouring ſtates, by the factions of Guelphs and Gibelines: but, about the year 1419, Coſmo de Medicis, lord of Florence, whoſe family had been long powerful, won the hearts of the people by his generoſity: they called him their Father, and the Deliverer of his Country. He adorned the city with many ſtately buildings, and enjoyed the higheſt honours to his death in 1464. His ſon Peter was continued in the direction of affairs, and died in 1472, leaving two ſons, Laurentio and Julian; the former of whom was his ſucceſſor, and the latter was aſſaſſinated at maſs, by ſome conſpirators ſecretly encouraged

raged by pope Sextus IV. Laurentio ſpent the reſt of his days in peace, and took great pains to maintain the tranquillity of Italy. He was ſucceeded by his ſon Peter II. in 1492, whoſe ſcandalous ſubmiſſion to Charles VIII. of France made him ſo contemptible that he was refuſed admittance into the council, and was obliged to fly to Naples, where he was drowned in the river Gariglan. In 1511, the cardinal de Medicis re-eſtabliſhed his family in Florence, with the aſſiſtance of a Spaniſh army: but, in 1527, another inſurrection was ſtirred up againſt the houſe of Medicis; and Hypolitus, with his brother Alexander, the heads of it, were baniſhed; though they were ſoon recalled by the intereſt of pope Clement VIII. who was of this family, and was that pontiff to whom Nicolas Machiavel dedicated "The hiſtory of Florence."

THIS family of the Medicis hath given eight ſovereign princes to Tuſcany, as follow.

I. ALEXANDER, in 1530, was made duke of Florence, by the emperor Charles V. but he was murdered by his kinſman Laurentio de Medicis, and Philip Strozzi.

II. COSMO I. ſucceeded to the ſovereignty, on the murder of his uncle, in 1538. He inſtituted the order of St. Stephen, and became one of the moſt illuſtrious princes of his time. He had the title of Grand Duke beſtowed upon him by pope Pius V, in 1570, that he might be raiſed to a rank ſuperior to the princes of Italy, though he had the title only of Serene Highneſs; whereas that of Royal Highneſs was given to the duke of Savoy.

III. FRANCIS ſucceeded, on the death of his father, in 1574; and was confirmed by the emperor Maximilian II. in the dignity of Grand Duke of Tuſcany.

IV. FERDINAND I. renounced the purple, on the death of his brother, in 1587, aſſumed the title of

of Grand Duke, acquired the eſteem of all Europe by his prudent conduct, and died greatly regretted in 1609.

V. Cosmo II. ſucceeded his father Ferdinand, and was remarkable for the ſtrength of his genius, and his univerſal knowledge.

VI. Ferdinand II. on the death of his father Coſmo, became poſſeſſed of the grand ducal throne, in 1620. After a long and happy reign, he died in 1688, and had for a ſucceſſor Coſmo, his eldeſt ſon.

VII. Cosmo III. married Margaret Louiſa, daughter of the duke of Orleans, by whom he had John Gaſton, who ſucceeded to the throne, on the death of his father, in 1723. About the year 1700, the grand duke Coſmo III. finding the title of royal highneſs given by the emperor Leopold to the duke of Lorrain, applied to his imperial majeſty for the ſame favour, which was readily granted.

VIII. John Gaston was born in 1671, and, in 1697, married Anna Maria Francis, daughter of Julius Francis, duke of Saxe-Lawenburg, and relict of Philip William, count palatine of the Rhine: but this match being barren, the right of ſucceeding to Tuſcany, devolved on the houſe of Parma. As Anthony Farneſe, duke of Parma, had likewiſe no iſſue, Don Carlos of Spain was acknowledged heir to Parma and Placentia, in right of his mother Elizabeth Farneſe, and took poſſeſſion of them on the death of the duke. Don Carlos was afterwards declared hereditary grand prince of Tuſcany: but by the treaty of Vienna, in 1735, it was ſtipulated, that the grand duchy of Tuſcany ſhould be given to Francis duke of Lorrain, in exchange for that duchy which was yielded to France after the demiſe of king Staniſlaus. After thus ſeeing his dominions diſpoſed of into a ſtrange family, John Gaſton died on the 9th of July, 1737, aged 67, and was ſucceeded

ceeded by Francis Stephen of Lorrain, the preſent emperor of Germany.

CHAP. II.

OF

LEGHORN.

OUR travellers, on the 7th of February, 1752, ſailed from Toulon, on board a ſhip bound to Leghorn, where they arrived on the 14th.

THIS is a neat, well-built city, ſituated on a plain, almoſt level with the ſea, in 11 degrees of eaſt longitude, and 43 degrees 30 minutes of north latitude; being 40 miles weſt of Florence, and 150 north-weſt of Rome.

THE great wealth of Tuſcany, and the true ſource of her power, has been this famous port of Leghorn, or Livorno, as the Italians call it; which was obtained from the Genoeſe in exchange for Sarzana.

THE country about it was formerly a moraſs, or bog, whoſe noxious ſteams infected the air; but by the ſkill and pains of an Engliſhman * the ſoil was rendered habitable, the air more healthy, and the port improved ſo as to become the beſt in Italy. By his advice alſo it was made a free port; that is, the duties inwards are very eaſy, and there are no duties at all upon exportation; which hath rendered it for more than a century paſt the great magazine of the Levant trade, and has drawn thither merchants from all parts, particularly Jews and Armenians, of whom many reſide there, and have great privileges allowed

* Sir Robert Dudley, who was ſon to queen Elizabeth's favourite the earl of Leiceſter, and was himſelf created duke of Northumberland by the emperor.

them: but the greateſt part of this commerce is carried on by the ſubjects of the maritime powers, who for that reaſon have their conſuls reſident there, and intereſt themſelves upon all occaſions in its favor.

INDEED the Jews and Armenians are generally brokers and factors for all nations at Leghorn. Their brokerage-fees are half per cent. both for ſales and purchaſes: they have half per 1000 for exchanges, and a fourth per cent. for inſurances of entry.

LEGHORN hath a fine mole, which incloſes a noble harbor, where ſhips of the greateſt burthen may ride in ſafety. Adjoining to this is a ſmall haven where the gallies lie belonging to the government. As a guide for ſhips into this harbor in the night, there is a fine tower or lanthorn of infinite ſervice to mariners; and in the ſmall haven, or port, are generally four, five, or ſix large gallies full of ſlaves *. However the city labours under a want of good water, being obliged to fetch it from Piſa.

THE length of the mole is 600 common paces, on which the wealthy inhabitants take the air in their

* Leghorn is of more note for its great trade than for its antiquity. It is one of the neateſt cities in Italy; and that to which there is the greateſt concourſe of foreign merchants, either for the ſake of trade, or for ſhelter from their creditors. The port is divided into the great and little harbors; the former of which has been rendered convenient by the expence of a fine mole, and ſome towers that ſerve for light-houſes; the other, which has a very narrow entrance, ſerves for the gallies. ---Memoires of Charles Lewis, Baron de Pollnitz, in 1731, vol. ii. p. 140.

On the left hand, at the entrance into the harbor, are two towers ſaid to be the remains of an harbor belonging to the Piſans. The harbor of Leghorn is divided into the outward and inward, the latter of which is called the Darſa, or Darſena, and is appropriated only to the great duke's gallies, which are about five or ſix in number, and ſometimes are ſent out upon a cruiſe againſt the corſairs. On the Florentine piece of money called Livernini the harbor is ſtruck with this inſcription: Et patet, et favet: or, 'It is open and free to 'all.'----Travels through Italy, &c. by John George Keyſler, in 1729, vol. i. p. 393.

The Faro, or light-houſe, where in dark nights above thirty lamps are burning, ſtands in the open ſea upon a detached rock, and in clear weather has a view not only of Corſica, but even of Sardinia: the former may be diſcerned even from the mole. Ibid. p. 394.

coaches;

coaches; but the breadth of the harbor is about 1500 paces. One great defect of this harbor is the ſhallowneſs of the middle part of it; ſo that ſhips of burden are ſafer when faſtened to the ſide of the mole than in the harbor itſelf.

Not far from the light-houſe, but upon the main land, is the Lazaretto, where perſons bringing goods from places ſuſpected of a contagion perform quarantine.

The Turkiſh ſlaves, and other galley rowers, are every night ſecured in a large place ſurrounded with a high wall, called li Bagni, in imitation of the Turks, who give this name to the priſon wherein they keep the Chriſtian captives. They are ſet at liberty in the day-time, when they may exerciſe their induſtry either in labor or traffic; but they are obliged to return to the Bagni in due time.

The three claſſes of rowers are the volunteers, the criminals, and the Turkiſh ſlaves, who have each their reſpective wards: but no diſtinction is made in other reſpects; and one ſick ward and diſpenſary ſerve indiſcriminately for them all. The number of theſe galley rowers is generally about 2000; of which about 800 are Turks: but there are alſo ſeveral free Turks, who live in the city, in a quarter contiguous to that of the Jews.

The number of inhabitants within the walls are reckoned 40,000, including 10,000 Jews *. The ſtreets are very regular, broad, and well paved; and there are a great number of good buildings, eſpecially in that part called New Venice. The port of St. Mark is handſome, and no perſon is permitted to go out that way, to prevent deſertion. The town has a neat fortification, and a bell is fixed over each

* Others ſay, there are 18,000 Jews at Leghorn, which is called their paradiſe; for, except living by themſelves in one particular part of it be reckoned a hardſhip, they enjoy all manner of freedom, without any ignominious mark of diſtinction. Keyſler, p. 392.

centinel's box. The garrison consists of one complete battalion of Tuscan guards, and only part of two others. The Grand Place makes a fine appearance, and the Greek church is prettily ornamented *. They have good hospitals for the poor and sick, but none for those who are lame or past labour; so that they have a multitude of beggars. The publick prostitutes have particular quarters assigned for them, and are under a very strict regulation. It is said they even maintain one of the gallies out of the taxes imposed upon their profession. The port is entirely free for commerce to all nations, so all sects are tolerated here: but the publick exercise of religion is allowed only to the Roman catholics; yet with some indulgence even to the Greeks, Jews, and Mahometans. The British factors, who consist of about forty families, constantly maintain a chaplain at Leghorn; and as the harbour is never without English, Dutch, or Danish vessels, the Protestants have always an opportunity of baptizing their children, receiving the sacrament, and performing the other rites of their church.

On the quay near the gallies is the famous marble statue of the grand duke Ferdinand I. with four Turkish slaves, in bronze, chained to the pedestal. It is said these slaves were a father and his three

* Pollnitz says, the city is well built; the streets broad, strait, and lightsome, and several have canals in them after the manner of Holland: the great square is beautiful; and the ports magnificent. Pollnitz, ii. 140. And Keysler observes, that most of the streets are broad and strait, and that from the great market are two vistas through both the city gates. Of the other two sides of this square, one looks towards the cathedral, and the other toward three buildings erected exactly on the same plan, belonging to some English merchants. The north part of the city is extremely well built, and one quarter of it, on account of its many canals for cleanliness and convenience of trade, is called New Venice. The ramparts afford a very agreeable prospect of the sea, and of many country seats on the land side. The city is also well fortified, having two forts towards the sea, besides a citadel: the number of guns in its fortifications are about 300, most of them brass; and the garrison consists of 600 men. Keysler, i. 393.

sons,

ſons, who attempted to run away with one of the duke's gallies, but were overtaken and put to death. The duke's ſtatue is the work of Donatelli, and John de Bologna is ſaid to have done the ſlaves, which are eſteemed very fine.

Baron de Pollnitz erroneouſly ſays that this is the ſtatue of Coſmo I. but he truly tells us, the grand duke is repreſented in armour, with a ducal mantle over his ſhoulders, a turban on his head, and a ſcymitar at his feet. "The concomitants, ſays he, of this fine ſtatue are worthy of a nice obſervation. At the four corners of the pedeſtal there are four ſlaves in braſs, repreſenting Turks, in admirable attitudes, which ſeem chained to the pedeſtal. Connoiſſeurs eſteem them maſterpieces: their proportion, which is twelve feet, makes the vulgar think they repreſent four giants; but tradition ſays they are the figures of four Turks, the great grandfather, grandfather, father, and ſon, who were taken by the great duke's gallies; and this prince cauſed their ſtatues to be carved to tranſmit the event to poſterity."

The want of an inſcription leaves the matter doubtful; nor is there much more certainty concerning the author of this groupe of admirable ſtatues, ſome aſcribing them to Peter Tacca, who made the brazen horſe * upon the Pont Neuf at Paris; and others have affirmed theſe five ſtatues, or at leaſt that of marble, to be the work of Donatelli †.

The town of Leghorn has accidentally done what the greateſt fetch of politics would have found it difficult to have brought about; for it has almoſt unpeopled Piſa, if we compare it to what it was formerly, and every day leſſens the number of inhabi-

* Keyſler, i. 395. This muſt be a miſtake; for our travellers have proved that the equeſtrian ſtatue of Henry IV. on the Pont Neuf, in bronze, with four ſlaves bound to the pedeſtal, was the work of three artiſts; the baſs reliefs by Francavilla, the king by Deprè, and the horſe by John de Bologna.

† Keyſler, 395.

tants at Florence. It is true, ſtrangers pay little or no taxes directly at Leghorn, but out of every thing they buy there goes a large gabel to the government. Mr. Addiſon ſays, that when he was there, the very ice merchant at Leghorn paid above 1000l. ſterling annually for his privilege, and the tobacco merchant 10,000l. for the grand duke reſerves to himſelf the monopoly of ſeveral commodities, particularly tobacco, brandy, and ſalt *.

LEGHORN is in reality the chief port on the Mediterranean ſea; and many of the inhabitants ſpeak Engliſh tolerably well. About noon the merchants meet in a ſtreet adjoining to the ſquare, to negotiate their reſpective buſineſs; at which time many people of all nations are to be ſeen there, as on our Royal Exchange.

YET Leghorn is not to be reckoned among the moſt healthy cities, for the country is chiefly ſandy; though well covered with oaks, elms, and thickets of other trees, where the black buffaloes feed and take ſhelter, which are applied to ſeveral uſes by the inhabitants of this ſtate.

CHAP. III.

OF

PISA.

ON the 24th of February, our travellers ſet out for Piſa, which is diſtant from Leghorn two ſtages, or poſts, eight miles each. The expence of each poſt is eight pauls for a chaiſe, and three to the

* Mr. Addiſon's Remarks on ſeveral Parts of Italy, &c. in the Years 1701, 1702, 1703, p. 227. Keyſler, 396.

driver:

driver: but it is the cuſtom of the country, that when you hire a chaiſe, you take earneſt of the perſon you have agreed with, inſtead of giving it as with us *.

THE city of Piſa is four miles ſouth of the ſea, and forty weſt of Florence. It was formerly a celebrated republic, which maintained powerful fleets, and diſputed the ſovereignty with the Genoeſe and Venetians. It made a conqueſt of the iſlands of Sardinia and the Baleares, reduced the city of Carthage, and was of great ſervice againſt the Infidels in the Holy Land: but being ſubdued by the Florentines, and the ſeat of government removed, the town became deſerted, and the buildings decayed; ſo that it ſeems the ſhell of a great city, not half furniſhed with inhabitants, who are computed at about 16,000; though, according to the largeneſs of the place, they ſhould amount to 80,000 at leaſt. However, it enjoys a healthful air, good water, and a fertile ſoil.

THE town is divided almoſt into two equal parts by the river Arno †, whereof the ſides, lined with a ſloping wall, form a very commodious quay, where ſhips of burthen formerly unloaded their merchandiſe: but the mouth of the river being now choaked up, it is only navigable for ſmaller veſſels.

THEY have three bridges over the Arno, and that in the middle is built with marble. There is a good

* The way by land from Leghorn to Piſa is along a continued plain, over ſeveral ſtone bridges acroſs the canal, which is ſixteen miles long from one town to the other. This canal, beſides the great convenience it is of to trade, ſerves as a drain to ſeveral moraſſes; though it is ſometimes frozen in winter. The barks go daily from Leghorn to Piſa, and the paſſage coſts only ſix ſols. The veſſel is drawn by men, and takes up ſix hours in the paſſage; but the company is not always of the beſt ſort. Keyſler, p. 396.

† The Arno riſes on the eaſtern confines of Tuſcany, runs weſt quite acroſs that duchy, paſſes by Florence, and falls into the Tuſcan ſea below Piſa. The valley through which it runs is exceeding pleaſant, and abounds with almoſt all kinds of fruit.

town-houſe, and a handſome exchange, which was built in 1605, but is now almoſt deſolate. The ſtreets are broad and ſtrait, and there are ſeveral fine ſquares: nor are the buildings amiſs, but moſt of the windows are papered. The great church, baptiſtry, leaning tower, and the Campo Santo, or burying place, are all contiguous upon one ſpot of ground, and are all buildings of the Gothic ſtile *.

1. The cathedral is a noble, magnificent building, which they ſay hath been built 500 years. It is ſupported by ſeventy large marble pillars, of divers colours, and richly gilt; as alſo adorned with a great variety of ſmaller pillars, pedeſtals, and cornices of the fineſt marble. It hath three gates of braſs, with beautiful relievos of the hiſtory of the New Teſtament, which is ſaid to be the work of John de Bologna. The gate at the grand entrance is but of indifferent workmanſhip, though they tell us it was brought from Jeruſalem †. The high altar, with a madona upon it, is all of caſt ſilver; and on each ſide of it ſtands an angel, of bronze, admirably executed by Bonanno Piſano. Round this altar is a fine piece of painting, containing the hiſtory of pope Gelaſius, by Petro Sofio Senſini. But the great ſub-

* The great church, baptiſtry, and leaning tower, are very well worth ſeeing, and are built after the ſame fancy with the cathedral of Sienna. Addiſon, p. 230.

† In the cathedral, towards the leaning tower, is a pair of large folding gates of braſs, on which is repreſented, in baſſo relievo, the life of Chriſt: but both the workmanſhip and deſign of them are a diſgrace to the ſacred ſubject; though they are ſaid to have been brought from Jeruſalem by the Piſans in one of their croiſades, and probably in time they may paſs for the gates that belonged to Solomon's temple. Keyſler, i. 399.

The cathedral has three great gates, the doors or leaves of which are of braſs, and repreſent the paſſages mentioned in the New Teſtament; a proof how groſly they are miſtaken who ſay they were the gates of Solomon's temple. Pollnitz, ii. 141.---Pollnitz ſays, the roof is ſupported by ſixty marble columns: but Keyſler tells us, that the number of pillars within the dome amounts to ſeventy-ſix, every one of which is cut out of a ſingle block of white oriental granate.

ject

ject of admiration arises from the many little angels on the white marble capital of a porphyry pillar, in which Stagio di Pietra Stanta has nobly displayed his art. The statues of Adam and Eve, on the altar of the holy sacrament, are greatly admired. In this cathedral are also several good pictures, by Domenico Beccafumi, Antonio Saliani, Domenico Ghirlandi, Benozze Gozzoli, Perio del Vago, Giorgio Vasari, Sodorno, and Bronzino.

The church wants light, and hath a flat roof; but every particular in it worth notice is described in a pompous folio published at Rome in 1705, with the title of "Jos. Martinii Theatrum Basilicæ Pisanæ *."

2. The baptistry is said to have been built 600 years, and is a large circular building, with a high cupola, all of white marble. It is very beautiful within, where is a fine marble font, and an elegant pulpit. The font is divided into four partitions, and in the middle stands a bronze statue of John the Baptist. The pulpit is supported by six marble pillars, curious, and of different kinds, having the last judgment represented on it in basso relievo by Nicholas Pisano. The architect of this baptistry was Giovanni Pisano, who disposed the concavity of the cupola in such a manner, as to make a loud double echo of any noise that is made below.

3. The leaning round tower is in the cathedral church-yard, detached from any other building. It was built about 400 years ago, by Withelmus a German, Bonannus a Pisan, and Thomas Pisarius. Its height is 187 feet and a half, and it is ascended by 355 steps to the top, which is inclosed with a breast-work, and in it hang seven bells. It seems as if divided into eight partitions or stories, each sur-

* The remains of Gamaliel, Nicodemus, and Abiba, are here kept in a stone coffin on the altar; and those of the emperor Henry VII. who was killed by an ecclesiastic, lie in a marble coffin placed in the wall, on the left hand of the great chapel. Keysler, p. 400.

rounded

rounded with a colonnade of thirty-eight pillars, which in all the rows are of the ſame thickneſs, but decreaſe in length proportionably towards the top. It inclines from a perpendicular about five yards from the top, and ſeems as if falling. The common opinion is, that it was built ſo by the artiſts to ſhew their ſkill; and there is no viſible flaw in the whole building, as there muſt have been, if occaſioned by an earthquake. Some people think, that the earth under this part of the foundation has given way, which might be ſo gently as not to diſlocate any part of the fabric. The appearance of it near the ground favours this opinion by a moulding, which would have decided the queſtion if it had run horizontal; and it is not likely that the artiſts would have left their deſign to admit of a doubt *.

4. Il Campo Santo, or the burying place, adjoins to the cathedral, and is an oblong piece of ground, with a gallery round it, divided by two ſtone walls into three equal parts. In the uppermoſt lie the nobility, the citizens in the middle, and the peaſants in the loweſt part. The galleries were built by Giovanni Piſano, and finiſhed in 1289. On the walls are ſeveral ſcriptural hiſtories painted by ſeveral hands,

* Keyſler ſays, that this tower is computed at 188 feet; that it was completed in the year 1174; and that one Withelm a German, together with Bonanno, are ſaid to have been the architects. He adds, that the moſt remarkable thing in it is, that a plummet let down perpendicularly from the top touches the ground at the diſtance of fifteen feet from the bottom of the tower. This ſurpriſing inclination is by many imagined to have been deſigned by the architects as a proof of their ſkill; but ſuch a notion can only proceed from want of knowing, that it is ſo far from ſhewing any great ſkill in architecture, that any common builder may do the like, eſpecially if his materials conſiſt of free-ſtone. Nor is this the only leaning tower in Italy; for this defect, which creates ſo much wonder, is cauſed by an error in laying the foundation. The tower at Piſa has no apartments within, the floors and cielings of which would ſhew whether the inclination was intended by the architects or not; but the pedeſtals of the loweſt row of pillars are a ſufficient proof that it was not, as they are ſunk much deeper in the earth on the ſide of the inclination than on the other. Keyſler, i. 406.

among

among which the hiſtory of Job, in eight pieces by Giotto, deſerves particular notice. In this cemetry are a great number of ſarcophagiſts, or antient marble coffins, with various relievo's upon them; and many perſons who diſtinguiſhed themſelves by their ſkill in the arts and ſciences, or their military bravery, are interred in this Campo Santo, which is ſo called from a great part of the earth being brought from the Holy Land in the year 1228 *.

THE Carmelites have a church here, in which are ſome good paintings by Maſſaccio. In St. Matthew's church, which belongs to the Benedictine nuns, is a remarkable perſpective in freſco on the roof of it. The cieling of St. Stephen's church, belonging to the knights of that order, is prettily painted with their hiſtory: the high altar is made of fine porphyry; and over it is a marble ſtatue of pope Stephen. Theſe knights wear a white croſs in the form of that of Malta, which is red; and they alſo prove their nobility before they are admitted. The grand duke Coſmo I. founded this order in commemoration of the battle of Marciano in the Sienne, fought on the 2d of Auguſt, a day conſecrated to St. Stephen, which was alſo the reigning pope's name-day. The knights, among other privileges, were indulged by pope Pius IV. in the liberty of marrying; and the ſtatutes of the order were printed at Florence in 1620 †.

THERE is a handſome ſquare before the church, with the palace of the order, round which are the buſtoes of the great dukes in white marble; and

* In one of the galleries, or porticoes, are ſeventy or eighty large marble coffins; which, by reaſon of the admirable baſs-reliefs they are adorned with, are ſuppoſed to be the work of antiquity. Keyſler, i. 403.

† St. Stephen's day is kept as the chief feſtival of the order, when the knights wear on their breaſts an octangular croſs of crimſon ſattin, embroidered with gold, which they alſo wear on other ſolemn occaſions: but on common days, when they appear in publick, they have only a plain white croſs upon their cloak. Keyſler, i. 398.

Their church is hung with ſeveral hundred of flags and other trophies taken from the infidels. Puffendorf, ii. 43.

in

in the front a fine marble ſtatue of Coſmo the Great, erected by the order in the year 1596.

The Collegium Ferdinandeum is built upon the ſpot where formerly ſtood the houſe of Bartoli, the famous civilian. The ducal palace is near this college; but has nothing magnificent or ſuitable to that title; and the archbiſhop's palace is a mean old building, with nothing remarkable but a white marble ſtatue of Moſes in a fountain in the inner court, which was erected by Francis Froſini, a native of Piſtoia, count of the Holy Roman Empire, and archbiſhop of Piſa, in 1708. The phyſic garden near St. Stephen's church is very large, and well ſtocked with all ſorts of curious plants.

The citizens uſed annually to have a mock-engagement, on the middle bridge, like that between the Caſtelliani and the Nicoloti on St. Barnabas's bridge at Venice. Piſa is a city which a traveller cannot avoid ſeeing: but it is impoſſible for him to ſtay in it, if we believe baron Pollnitz, who ſays, the people are ſo proud of the honour their anceſtors gained by the conqueſt of Carthage, that their vanity is intolerable. *.

CHAP. IV.

OF

LUCCA.

OUR travellers ſet out from Piſa to Lucca, on the 25th of February; and about four miles from Piſa they ſaw the baths, which are very neat.

* Pollnitz, ii. 141, Though butter is a rarity in Italy, you may ſometimes find that which is very good at Piſa. Miſſon's voyage to Italy, vol. i. part 2, p. 554.

The

The diſtance from Piſa to Lucca is ten Italian miles, and the road is moſt delightful, eſpecially along the plain, where the country is finely cultivated. On each ſide of the road are to be ſeen verdant paſtures, fields of ſpringing corn, rich vineyards, and fine olive plantations; beſides ſome fields ſown with flax, others full of white cabbages, large turnips, and other uſeful vegetables. In a moſt picturesque view the fields are bounded with trees planted at an equal diſtance, and to each tree is bound a vine, which ſhoots out to embrace its neighbour; ſo that the peaſant may form their union, with beautiful feſtoons, in their ſeaſon *.

The republick of Lucca is about 30 Italian miles in circumference: but the fertility of the ſoil, and mildneſs of its government, have been ſuch attractive inducements for ſettling here, that the inhabitants of the city, and the hundred and fifty villages belonging to it, are computed to be 120,000, of whom 30,000 are able to carry arms. This republic is ſhut up in the grand duke's dominions, and has been frequently threatened with the fate of Florence, Piſa, and Sienna †.

The city of Lucca is ſituate in the middle of a fruitful plain, about 15 miles over, near the river

* The diſtance from Piſa to Lucca is twelve Italian miles. The country is divided into ſquare enclosures, and planted with charming rows of trees with vines twining round them, which luxuriouſly intermingle their branches at the top, and form beautiful feſtoons. In ſummer and autumn nothing can exceed this tract of land; the mountain which runs all the way upon the right, being covered with olive and cypreſs trees of an extraordinary height. Keyſler, 1. 409.

† The king of Spain was protector of this republick, when Mr. Addiſon was there in 1702. He ſays, "It is pleaſant to hear the diſcourſe of the common people of Lucca, who are firmly perſuaded that one Lucqueſe can beat five Florentines, who are grown low-ſpirited, as they pretend, by the grand duke's oppreſſions, and have nothing worth fighting for. They ſay they can bring into the field 20 or 30,000 fighting men, all ready to ſacrifice their lives for their liberty." Addiſon, p. 233.

Secchia,

Secchia, 10 miles to the north of Piſa, and 12 to the eaſt of the Tuſcan ſea. It is of an oblong form, about three miles and a half in circumference, and contains near 22,000 inhabitants‡. It is fortified with a good rampart, which is broad enough for three coaches to go a-breaſt, and is planted with ſeveral rows of trees§.

THERE are three ports to the town, and over each guard-houſe is wrote *Libertas* in letters of gold †. At the entrance of the town, they take all fire-arms from ſtrangers, but return them at their departure; and none wear ſwords, after a ſtay of three days, without a particular licence *.

GOVERNMENT.----Their council of ſtate is compoſed of a confaleniere, or doge, and nine ſenators, who are all members of the great council, and are changed every two months. Theſe counſellors, who are called anziani, or elders, bear the title of Excellentiſſimi, and whilſt in office live in the republic's palace, where their expences are defrayed at the charge of the ſtate. A doge is not capable of being re-elected 'till the expiration of ſeven years. The great council conſiſts of 130 of the nobility, and 110

‡ Keyſler ſays the city contains near 44,000 inhabitants; which is a great miſtake, and is thus rectified by our travellers, who made a particular enquiry into this matter.

§ The city is three Italian miles in circumference, and is fortified with eleven baſtions, which, with the other works, are planted with 280 pieces of cannon. The ramparts are very pleaſant, being planted all round with four rows of trees, and in ſome parts with more. Keyſler, i. 411.

† There is but one gate for ſtrangers to enter at, that it may be known what numbers of them are in town. Over it is written, in letters of gold, Libertas. Addiſon, p. 231.

* At entering the city, travellers muſt deliver up their fire-arms: but it is only informing the guard at what gate they intend to go out when they leave the city, and they are ſure to find them there. They are likewiſe allowed to wear their ſwords for three days, but afterwards muſt have a particular licence, which generally is granted only to perſons of high rank, the knights of Malta, and St. Stephen. Keyſler, i. p. 411.

commoners,

commoners, who are changed every two years ‖. Their police is very commendable, and great attention is ſhewn in ſuppreſſing luxury, ſuperfluous magnificence, and ſuch diſſipations as often prove ſo deſtructive to families, where no ſuch reſtraints take place *.

The number of troops in this ſtate is about 300; and they ſay they have arms for 20,000 men in their arſenal, which is not worth viſiting †.

The ordinary revenue of the government is computed at 400,000 ſcudi, or about 80,000l. ſterling; for this republic is eſteemed the richeſt and beſt peopled ſtate of Italy, in proportion to the extent of its dominions.

The ſkill and induſtry of the inhabitants in their ſilk and other manufactures have gained this city the ſurname of Induſtrioſa, or the Induſtrious; and a great profit accrues to the republic from its ſmall kind of olives, which produce excellent oil. In all the inhabitants there appears an air of chearfulneſs and plenty, not often to be met with in thoſe of the countries which lie about them; and here are ſeen more young women in the ſtreets, ſhops, churches, and ſchools, than in any other part of Italy ‡.

‖ The whole adminiſtration of the government paſſes into different hands at the end of every two years, which is the greateſt ſecurity imaginable to their liberty, and wonderfully contributes to the quick diſpatch of all public affairs: but in any exigence of ſtate, it certainly takes a much longer time to conduct any deſign for the good of the commonwealth to its maturity and perfection. Addiſ. p. 234. Keyſl. i. 410.

* There is no ſtate that winds the penny more nimbly, and makes quicker returns. She hath a council called the Diſcoli, which pries into the profeſſion and life of every one, and once a year they rid the ſtate of all vagabonds. So that this petty pretty republic may not be improperly paralleled to a hive of bees, which have been always the emblems of induſtry and order. Howell's Letters in 1621, p. 76.

† Mr. Addiſon ſays, they have a quantity of arms and ammunition, but few horſe, p. 233. But Keyſler tells us, the palace guard is a corps of ſeventy-ſix Switzers, and the reſt of the republic's forces may conſiſt of about 500 men. i. 410.

‡ The greateſt part of the gentlemen of Lucca ſpeak French, and profeſs a more than ordinary civility to ſtrangers, as in ſeveral other parts of Italy. Miſſon, i. 554.

The

The houſes are generally well built; but the ſtreets are not very regular. The palace is large and ſpacious, without any thing curious. The cathedral is a large Gothic pile, and the patron of it is St. Martin. Here is an admirable marble monument of the Giuinigi family by Andrea della Quercia; and a fine piece of the Lord's Supper by Tintoretti.

The ſee of Lucca is under the immediate juriſdiction of the pope; which entitles the biſhop to the pallium and croſs, like archbiſhops; and the canons are dreſſed like cardinals on public ſolemnities.

In the church of St. Fredian is a monument with this inſcription:

Hic jacet corpus S. Ricardi, regis Angliæ.

"Here lies the body of St. Richard, king of England."

But this royal Saint has no place in our chronicles.

On the high altar, in the church of St. Maria, is the aſſumption of the Virgin Mary, by Guido Rheni; and on each ſide are ſome other pieces by the ſame maſter.

In the church of St Pietro Maggiore is alſo the aſſumption by Raphael, and the annunciation by Ubaldi of Sienna: but the account of the impious gameſter is not worth relating, though particularly mentioned by other travellers *.

* Keyſler, i. 413, 414. See alſo "Some obſervations made in travelling through France, Italy, &c. in the years 1720, 1721, and 1723, by Edward Wright, Eſq;" vol. ii. 4to, p. 289---291.

CHAP.

CHAP. V.

OF

PISTOIA.

ON the 26th of February our travellers arrived at Piſtoia, which is twenty Italian miles from Lucca, and the ſame from Florence. It is a good town, with fair open ſtreets, and ſubject to the great duke.

PISTOIA was anciently famous for the defeat of Catiline, and, in later ages, for the tumults of the Guelphs and Gibelines; but is now in ſuch a low condition that, tho' it is a large town, the number of its inhabitants does not exceed five thouſand. Ruin, deſolation, and indolence, are ſeen in all the ſtreets, which are well paved, with large flags *.

AT the port gate of the town they ſearch all baggage, to ſee if there is any tobacco; and if they find any quantity above a pound, they ſeize every thing. They alſo ſeize all ſuch apparel that has not been worn; at leaſt they oblige ſtrangers to pay duty for it, if only a pair of ſhoes.

THEIR country is very fruitful, and produces fine water melons, which are of an uncommon ſize; and it is probably owing to this fertility of the country, and the cheapneſs of proviſion on account of the ſmall number of its inhabitants, that near forty noble families have choſen this place for their reſidence †.

* There is nothing in Piſtoia that deſerves either the trouble or charge of going out of the way to ſee it. Miſſon, i. 555.

† On the 17th and 25th of July, and the 24th of Auguſt, there are horſe-races in a large unpaved ſtreet. Ibid. p. 556.

THE cathedral is a Gothic ſtructure, in which are ſeveral good monuments of its biſhops, particularly that erected to cardinal Fertoguerra, began by Andrea Verrochio, and finiſhed by Lorengetti. Behind the high altar is the aſcenſion of Chriſt painted on wood, by Bronzino; and on the wall, near the font, are five pieces of ſcriptural hiſtory, in baſſo relievo.

THE baptiſtry, oppoſite to the cathedral, is a handſome plain building, a rotunda, much of the ſame ſize with that of Piſa.

IN the Franciſcan church are ſeveral large pieces of painting, particularly a laſt Supper, and Lazarus riſing from his grave, by Branſina. On a tomb-ſtone here is the following inſcription:

Hic jacet egregius legum doctor, magiſter Thomas de Weſton, Anglicus, qui obiit A. D. MCCCCIV. *die* XXIX. *menſis Auguſti.*

"Here lies that excellent profeſſor of law, Thomas Weſton, an Engliſhman, who died the 29th of Auguſt, 1404."

IN the church of St. Franſciſco di Sala are ſeven fine pictures, by Andrea del Sarto *.

THE church of St. Proſpero belongs to the fathers of the oratory, to whom cardinal Fabroni, in the year 1726, made a preſent of a fine library, which conſiſts of 14,000 volumes, excluſive of manuſcripts, and is open every day. In the anti-chamber of the library are two pieces, in baſſo relievo, repreſenting the ſhepherds coming to the ſacred manger, and the taking of Chriſt down from the croſs, both admirably executed in marble by Cornaquini, and each about four feet in height.

THE epiſcopal palace joins to the cathedral, and is a mean building; but has a ſtatue in it erected to the memory of pope Leo XI. who was biſhop of Piſtoia.

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* He was ſo called from his father's being a taylor, in Italian Sarto, from the Latin word Sartor.

THE

THE Italians reckon the hours of the day from ſun-ſet to ſun-ſet twenty-four hours, regulating their clocks as the days ſhorten and lengthen: but the grand duke, in 1751, ordered all the clocks in Tuſcany to be regulated our way, which the people here call the French way; however, moſt of them continue to reckon their time the old way, though their clocks are altered *.

FROM Piſtoia to Florence is a journey of twenty Italian miles, and the road is very pleaſant; but exhibits few villas or plantations to the view 'till we come into the neighbourhood of Florence.

WITHIN ſeven miles and a half of Florence is Poggio à Cajano, where Pope Leo X. of the houſe of Medicis, laid the foundation of a palace, on account of the pleaſant views of the adjacent mountains, which was finiſhed by the great duke Francis. Its outſide has nothing of ſplendor or magnificence: but to lovers of painting it preſents a fine entertain-

* The way of meaſuring time in Italy appears pretty odd to a new comer. It ſounds a little ſtrangely to hear them talk of fifteen or twenty o'clock, for they reckon round all the twenty-four hours. The ſetting of the ſun, or ringing of the Ave-Mary bell, is what they begin from; ſo that if the ſun ſet at eight o'clock Engliſh, then nine is one hour, and ſo on 'till the ſun ſet again, which is twenty-four. But the compaſs of the clocks rarely goes any farther than twelve, in many places no more than ſix, and ſo begins again; ſo that when a clock ſtrikes three, at one time it is to be underſtood as three, at another as nine, at another as fifteen, at another as twenty-one. The general time of the day is guide ſufficient for you to know which of the threes it is. By this way of meaſuring from ſun-ſet, the noon hour, and indeed every other, is continually varying, it being mid-day ſometimes at ſixteen hours, and ſometimes at nineteen, and ſo at all the intermediate times; ſo that it is impoſſible for a clock or watch, which is ſet the Italian way, to go exactly right any two days together; therefore they alter them once a fortnight, and in the mean time make allowance for the difference. It ſeems as if the contrivers of this way of reckoning the time, beginning from the ſetting of the ſun, took their hint from the Moſaic account of the creation, and the expreſſion there uſed, "And the evening and the morning were the the firſt day." In Rome and ſome other places, the clocks ſtrike the hour twice, after about a minute's pauſe between. Wright, vol. i. p. 28, 29.

ment within, having a great variety of pictures, by Lavinia Fontana, Hannibal Caracci, Paul Rubens, Leonardi da Vinci, Antonio Domenico Gabbiani, Georgio Bafari, Lucio Maffari, and other eminent maſters. In particular, there is a Holy Family, by Caracci, whoſe countenance of Chriſt is excellent; and another holy family, by Maffari, well performed, but of a low thought, for the bleſſed virgin is waſhing linen, Chriſt is wringing them, and Joſeph is hanging them on the hedge to dry. The paintings in the large hall are by Andrea del Sarto, Franciabigio, and Giacomo da Pontormo. A gallery goes round the whole building on the outſide; and there is a menagerie, of two Italian miles in circumference.

CHAP. VI.

OF

FLORENCE.

SECTION I. Its PRESENT STATE, FORTS, BRIDGES, and DUCAL PALACES.

OUR travellers arrived at the celebrated city of Florence on the 27th of February, and were charmed with the proſpect of this moſt beautiful metropolis, deſervedly called the Fair, in its zenith of glory; being ſituated at the head of the vale of Arno, and divided by the river of that name, ſurrounded by many eminences, with fine villas ſeated on them *.

MACHIAVEL

* The city of Florence lies in a fruitful valley, on the river Arno, in 43 degrees 40 minutes of north latitude, 120 miles north of Rome, in a moſt deſirable ſituation, encompaſſed with beautiful hills

Machiavel says, the city of Florence was originally built by the inhabitants of Fiesole, and was called at first Arnina: but from whence it assumed the name of Florence is variously conjectured *.

This city is now about seven miles in circumference, and contains a great number of noble palaces. The streets are handsome, and well paved with large flags, which makes them always clean. The city has seven ports, two of which are kept open night and day in the summer, and are called the Porta Romana † and Bologna. The churches amount to above 150, besides which there are seventy-six nunneries, and sixty-five friaries ‡. The houses are about 9000, and the number of inhabitants is com-

hills on three sides, full of villages, country seats, gardens, groves, and woods of olives rising gradually 'till they join the highest mountains of the Apennines; and towards the west lies that rich valley watered by the river Arno, which extends as far as Pisa, abounding in corn, wine, oil, and all manner of delicious fruits. Florence is generally stiled by the Italians, La Bella, or The Beautiful; an epithet it probably owes to the cleanliness of the streets, and goodness of the pavement, which is mostly of pietre-forti, or free-stone. Keysler, v. i. p.480.

* Some would have it called Florence from Florino, one of the chief of the first colonists; others say, it was not called Florentia, but Fluentia, in the beginning, in respect of its proximity to the river Arno. "My opinion is, says Machiavel, that whatever might be the occasion of its original, or denomination, it was always called Florentia; that it was founded under the empire of the Romans, and began to be mentioned in history in the time of the first emperors; that when the empire was first afflicted by barbarians, Florence was demolished by Totila, king of the Ostrogoths; that 250 years after it was rebuilt by Charlemagne, from whose time 'till the year 1215 it followed the fortune of the rest of Italy, and was subject to those that commanded, during which it was governed first by the successors of Charles, afterwards by the Berengarii, and last of all by the emperors of Germany." Machiavel's history of Florence, lib. ii. p. 23.

† Over the Porta Romana is an inscription in memory of pope Leo X. and the publick entry of the emperor Charles V. through this gate; and near it, on the city side, is a fine piece of painting, in fresco on a house, by Giovanni de S. Giovanni." Keysl. i. 486.

‡ The convents amount to 87, besides 22 hospitals. Keysl. i. 451. He reckoned 70,000 inhabitants. P. 486.

puted at 80,000 *, whoſe chief trade conſiſts of woollen and ſilk manufactures.

The government is under a regency of three, who govern alternately year about: one is a German appointed by the emperor grand duke, and the other two are Florentines. The people complain much of being oppreſſed with taxes; for every thing bought in the town, even a book, is taxed going out as well as coming in: and it is ſaid, the grand duke draws from this city about 30,000 ducats a month †.

In reſpect of the curioſities worthy the attention of a traveller, Florence exceeds every city in Italy, Rome only excepted; and for modern ſtatues, Mr. Addiſon was of opinion, that it excels even Rome ‡. Octavius Ferrarienſis ſtiles it, Italiam ipſius Italiæ, 'The Italy of Italy itſelf;" and Ferdinando Leopoldo del Migliore gives a full deſcription of it in his Fiorenza illuſtrata §.

Some of the palaces are very noble, and all of them are adorned, after the true Tuſcan manner, with the heavy ruſtic charges; which has a fine effect in the largeſt buildings, but not ſo good in the ſmall ones ‖.

* From the depreſſion of the grandees the city continued quiet to the year 1353; in which interval happened the famous peſtilence, ſo eloquently deſcribed by Giovanno Boccacio, of which there died in Florence above 96,000 people. Machiavel's hiſtory of Florence, lib. ii. p. 48.

† The gold ducat of Tuſcany is worth 15s. 5d. ſterling. "The people of Florence are very highly taxed; there is an impoſition laid upon every thing they either wear or eat." Wright, p. 429.

‡ Addiſ. p. 245. Keyſl. i. 418.

§ Since the publication of that work there have been ſeveral alterations made, of which a traveller ſhould be informed. Raphael del Bruno has written a book intitled, Il riſtretto delle coſe più notabili della città di Fiorenza; or, "A ſhort account of the moſt remarkable things in the city of Florence;" which muſt be of uſe to curious travellers: however, it is deficient, and not free from errors.

‖ There are ſome beautiful palaces in Florence; and as Tuſcan pillars and ruſtic work owe their original to this country, the architects always take care to give them a place in the great edifices that are raiſed in Tuſcany. Addiſon, p. 235. This Tuſcan manner ſeems to agree much better with the flat parts than with the pillars. Wright, p. 393.

The

TRINITY BRIDGE at FLORENCE.

THE old churches are built in the Gothic taſte, and fine in their way; but the more modern churches are built in a good taſte.

MANY beautiful ſtatues are interſperſed in the public parts of the city; ſome antique; others by Michael Angelo, Baccio Bandinetti, John de Bologna, Donatelli, and other eminent ſculptors.

WHEN it is conſidered that the family of Medicis, for about 250 years paſt, have applied themſelves to the improvement of the polite arts and the ſciences, we ſhould not be ſurpriſed that Florence ſhould abound with ſuch an invaluable collection of the moſt curious capital pieces of all kinds in ſculpture, architecture, painting, mechanics, medals, antiques, and other curioſities.

IN this city are two forts, diſtinguiſhed by the Upper and the Lower fort. The former is upon a great eminence, which commands the city; and the latter is on the oppoſite ſide, in which is a fine large piece of braſs cannon, about an eighty-nine pounder, called the St. Paul: the bore is $9\frac{5}{12}$ inches diameter, its weight 12 tons 3 quarters and 70 pounds, and the form of the ſaint's head is on the caſcabal *.

As the river Arno divides the city of Florence into two unequal parts, there is a communication between them by four ſtone bridges. The firſt, according to the courſe of the river, is il Ponte alla Carraia, the ſecond il Ponte di S. Trinita, the third il Ponte Vecchio, and the fourth il Ponte alle Grazie. That of Santa Trinita is remarkable for its beauty, juſtneſs in proportion, and lightneſs of architecture. It was built from the deſign of Bart. Ammonati, and has three arches, which are elliptical. The ſtatues

* The citadel, which conſiſts of five baſtions, was built on an eminence, by Alexander the firſt duke, for the better keeping the city in awe. With the like deſign two forts were built by Coſmo I. and Ferdinand, which have ſince been ſuffered to run to decay. Keyſler, i. 486.

of the four seasons are placed at the extremities of the bridge; but that of winter is the most admired, which was done by Taddeo Landini *. No loaded carriage is permitted to go over the bridge; but coaches are, and it affords a most charming prospect.

PALACES.

Il Palazzo Vechio, or the old palace.---The great duke formerly resided at this palace, which is opposite to a large market, called la Piazza del Gran-Duca. The object that first strikes the eye in this palace is a tower projecting out of the building, which in one part is broader than at the basis, but soon returns to a proper symmetry. The top of it is supported by four pillars, and it is called the Aerial Tower.

In this palace are kept the regalia of the grand dukes, and before the entrance are two colossal statues: one is Hercules slaying Cacus, by Bandinelli; the other called a David, by Michael Angelo †.

Here are also to be seen two of the ancient Dii Termini; and in the middle of the court is a

* The bridge of S. Trinita was built by Ammonati, a celebrated Florentine sculptor and architect, the old bridge having been carried away by a violent inundation in 1557. On this bridge are four fine marble statues, representing the seasons: the Spring is by Francavilla Fiamingo; Summer and Autumn, by Giovanni Caccini; and Winter, by Taddeo Landini. Keysler, i. 485. The river Arno runs through the city, and has four handsome bridges over it, one of which is particularly celebrated. It was made by Ammonati. The arches of it, after a rise of a few feet from the place whence they spring, are turned in the form of a cycloid; a particularity which, they say, no other bridge in the world has. It is all of fine white marble; and there are four statues of the same, representing the four seasons, two placed at each end of the bridge. Wright, p. 393.

† At the entrance of this palace is a marble statue of Hercules killing Cacus, both bigger than the life, and done by Baccio Bandinelli. Opposite to this group, by way of contrast, is David triumphing over Goliah, by Michael Angelo. Keysler, i. 429.

porphyry

porphyry fountain, with a boy graſping a fiſh in bronze; as alſo another ſtatue of Hercules killing Cacus, by Vincenzio Roſſi da Fieſole, a diſciple of Bandinelli.

In this palace there is a hall 172 feet in length, and 74 in breadth; but it is dark, and makes no magnificent appearance. On the cieling and walls of the room the moſt remarkable atchievements of the republic of Florence are painted in freſco, by Giorgio Vaſari. The four corners are filled with as many large pieces, in oil colours: one of which repreſents the coronation of Coſmo I. by pope Pius V. and another exhibits the twelve Florentines, who at the ſame time were embaſſadors from different ſtates to pope Boniface VIII. on which extraordinary occurrence he called Tuſcany the fifth element, and ſemen terrarum *; the third repreſents the election of Coſmo I †. and the ſubject of the laſt is the inſtitution of the order of St. Stephen ‡.

A traveller muſt not omit ſeeing the marble ſtatues of John de Medicis, father of Coſmo I. of duke Alexander, Coſmo I. the popes Leo X. and Clement VII. who were of the houſe of Medicis.

Here is alſo a moſt admirable ſtatue of victory, with a priſoner at her feet, done by Michael Angelo. Beſides there are ſix exquiſite marble groups, by Vincenzio Rozzi, repreſenting ſix of the exploits of Hercules: 1, his daſhing Antæus againſt a rock; 2, his killing the centaur; 3, his throwing Diomedes to wild horſes; 4, his carrying the wild boar alive upon his ſhoulders; 5, his aſſiſting Atlas to bear up the ſky; 6, his victory over the queen of the Amazons §.

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* Theſe were painted by Ligozza. † By Cigoli. ‡ By Paſſigano.

§ However admirable the workmanſhip of theſe pieces may be, ſome of them muſt offend a modeſt eye, eſpecially of the female ſex. Keyſler, i. 421.

In a particular cloſet is ſhewn the crown with which Pope Pius V. crowned Coſmo I. but the moſt valuable thing is the Pattiotto, or altar cloth, covered with pearls and precious ſtones.

Under the Loggia, commonly called de Langi, are ſeveral groups; as Judith cutting off the head of Holofernes, by Donatelli; Perſeus with Meduſa's head in his hand, and her body at his feet, by Cellini: both theſe are of bronze *. The other is that excellent group the rape of the Sabine, done in marble by John de Bologna. It is likewiſe thought deſigned to repreſent youth, manhood, and old age, in the three figures; being a warlike man carrying off a young woman from an old man, whoſe figure is under him on the ground. The ſubject of the rape is alſo excellently well wrought, in relievo, on the front part of the pedeſtal †.

At one angle of the palace is a noble large fountain, made from the deſign of Ammanati and Baldicini. In the center is a Neptune ſtanding upright in his car, ten brachia in height, or nineteen feet, with four ſea horſes, by Bandinelli. The tritons, nereids, and other figures round the fountain, are of bronze, by John de Bologna, and are eſteemed very

* Between the Palazzo Vecchio, under the Loggia, commonly called de Lanzi, are three fine ſtatues; the firſt is of Judith, with Holofernes at her feet, of bronze, by Donatelli; another, alſo of the ſame metal, by Benevenuto Cellini, repreſenting Perſeus with Meduſa's head ſevered from her body. The bronze baſſo-relievo on the pedeſtal exhibits Andromeda and Perſeus, with other paſſages relating to that fable. Keyſl. i. 423.

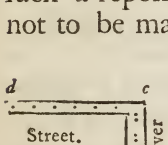
† The rape of the Sabine woman, by John de Bologna, larger than the life, is inferior to few of the antique. The ſoldier who carries her off has another figure under him, between his legs. They are all three cut out of one block of white marble. Wright, p. 419. The third piece, where admiration can never be ſatisfied, is a group repreſenting a young warlike Roman carrying off a Sabine virgin, and tranſported with joy on account of his booty; whilſt the father lies proſtrate on the ground, with looks full of the moſt paſſionate grief and rage. The rape of the Sabines is expreſſed in baſſo relievo on the pedeſtals; and the whole performance does great honour to Giovanni Bologna. Keyſl. i. 423.

fine,

fine. Near this fountain is a grand equeſtrian ſtatue of Coſmo I. in bronze, by the ſame artiſt.

FABRICA degli Uffici.---On this ſquare is alſo the Fabrica degli Uffici, built by Coſmo I. from a plan of Giorgio Vaſari; on the ground-floor of which the principal magiſtrates of the city live together, for the better maintenance of the public tranquility, and the more ſpeedy diſpatch of buſineſs. The other ſtory is filled with artizans, who are particularly employed in Florentine works, where nature and painting are ſurpriſingly imitated by proper arrangements of ſparks of gems, and bits of the fineſt marble inlaid.

THE famous Gallery.---The uppermoſt ſtory is laid out in ſeveral apartments of curioſities, or muſeums, particularly the celebrated gallery, which is ſuch a repoſitory of rarities lying altogether, as is not to be matched in all Europe. Its form runs in the manner as in the margin. The breadth of the gallery within, is ten common paces; the length of the two wings, from *a* to *b*, and from *d* to *c*, is 212 paces, or near 400 feet; and from *b* to *c* ſeventy ſuch paces *.



THE landing place, before the entrance of the gallery, deſerves obſervation; the walls of which are full of antient inſcriptions in Hebrew, Greek, Latin, and other languages; with divers antique figures, and other curious remains of great antiquity, as idols, lamps, and ſtatues; among which is Orpheus, or Amphion, in bronze, playing on a violin.

As to the gallery itſelf, the cieling is covered with paintings, repreſenting the invention of arts and ſci-

* But it is the famous gallery of the old palace, where are perhaps the nobleſt collections of curioſities that are to be met with in any part of the whole world. The gallery reſembles the Greek Π; and it is adorned with admirable pieces of ſculpture, as well modern as antient. Addiſon p. 236.

ences,

ences, the moſt eminent perſonages of the city of Florence, and other hiſtorical pieces. The walls are all ſet round, from bottom to top, with ſtatues, buſts, baſſo relievos, and antique inſcriptions *. The number of the ſtatues amount to ſeventy-two, and the buſtos to 102. There is a ſeries of the Roman emperors from Julius down to Gallienus, all except about ſix; and many of their empreſſes fronting them: but where theſe are wanting the place is ſupplied with other figures †.

THE moſt beautiful ſtatues and buſts are placed in order: firſt, at one end ſtands the Hercules and Centaur.

2. Two buſts of Julius Cæſar and Cicero, facing each other: the firſt is eſteemed good; and the latter very fine.

3. THE buſt of Sappho.

4. A conſular ſtatue, with a paper in his hand.

5. A buſt of a young Marcus Aurelius.

6. THE ſtatue of a wreſtler, who holds a prize-cup in his hands, and looks at it with a ſeeming joy.

7. A Bacchante, in the attitude of dancing.

8. THE buſt of Nero, as looking ſternly at that of Seneca, which is highly eſteemed.

9. MERCURY leaning on the ſtump of a tree, without his attributes.

* The walls on each ſide are hung with portraits of the moſt illuſtrious perſons of the houſe of Medicis; and over theſe along the entablature, on the right hand from *a* to *b*, are ſmall portraits of princes, generals, and miniſters of ſtate; and oppoſite to them the buſts of learned men. From *b* to *c* are groups of figures, ſtatues, and buſts on both ſides; which afford the more agreeable entertainment to an antiquarian or ſculptor, as he may be certain he ſees nothing here but originals. In the wing *d c* the ſtatues and buſts of illuſtrious men are placed on one ſide; and thoſe of eminent women on the other. Keyſler i, 426.

† Among the emperors are placed Marcus Agrippa, ſon-in-law to Auguſtus; and Antinous, the favourite of Adrian. Beſides theſe, there are philoſophers, heroes, conſuls, muſes, deities, and other figures interſperſed. Wright, p. 396.

10. A Bacchus, with a Faunus behind him eating grapes; by Michael Angelo ‡.

11. HYGIEIA.

12. POMONA, with fruit in her lap.

13. THE buſt of Plotina, excellent!

14. A veſtal virgin, with her hair grown *.

15. THE buſt of Berenice, placed oppoſite to that of Veſpaſian.

16. ENDYMION looking up at the moon, with his dog by him.

‡ Of this laſt there goes a noted ſtory, which is variouſly related by authors, ſome telling it of a Cupid: but at Florence they fix it to this Bacchus, and there relate the ſtory thus. When M. Angelo's reputation was raiſed to a great height, his adverſaries, envious of his fame, had no other way left to leſſen it, than by comparing his works with the antique, and endeavouring to ſhew how far he fell ſhort of the antients. He took a reſolution of putting the ſkill of his judges to the teſt, and made this Bacchus. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his cloſet; the reſt of the figure he buried, and let it lie ſome time in the ground. At a proper opportunity, workmen were ordered to dig as for other purpoſes, in another part of the ground, and to carry on their work ſo, that they muſt of courſe come to the place where the ſtatue was hid. They did ſo, and found it; and by direction talked of it in ſuch manner, as that it might come early to the ear of ſome of his adverſaries, who were not long in going to view the new diſcovery; and, when they had cleanſed the earth from it, found a fine group of a Bacchus and Faunus all intire, except one hand which was wanting to the Bacchus. They judged it ſtrait to be a fine antique: the diſcovery was ſoon noiſed about, and among the reſt that flocked to ſee it, M. Angelo came himſelf. He was not ſo loud in his praiſes of it as the reſt were. 'Well, ſays one of them, 'you can make as good an one, 'no doubt!' He played with them awhile, and at laſt aſked them, 'What will you ſay if I 'made this?' It may eaſily be imagined how the queſtion was received. He then only deſired their patience while he ſtepped home, as he did; and brought with him the hand he had broken off; which, upon application, was found to tally exactly with the arm. It was broken off in the ſmall part of the arm, juſt above the wriſt, where the ſeam is very viſible. Wright, p. 398. See alſo Keyſler, i, 427.

* Among the entire figures, Mr. Addiſon took particular notice of a veſtal virgin, with the holy fire burning before her. This ſtatue, he thought, might decide that notable controverſy among the antiquaries, "Whether the veſtals, after having received the tonſures, ever ſuffered their hair to come again; for it is here full grown, and gathered under the veil." Addiſon, p. 238.

17. THE

17. The ſtatue of Flora.

18. Apollo ſitting, with one foot on a tortoiſe.

19. Prometheus, with fire in his hand, pointing to heaven.

20. A Cenſor, with a ſcroll in one hand, and a pen in the other.

21. A Bacchus leaning on a faune.

22. A Mars in black marble.

23. A buſt of Brutus, left unfiniſhed, by Michael Angelo †.

24. A Morpheus, or boy aſleep, with poppies in his hand. This figure is of touchſtone ‖.

25. At one end of the angle ſtand two antique pillars, about twelve feet in height, having the Roman implements of war cut in relievo. On the top of one ſtands the figure of Abundance: on the other is Juno Roma *.

26. The buſt of Annius Verus: the ſweetneſs and innocence of a child well expreſſed.

27. The buſt of Pan, with a grinning countenance.

28. An Etruſcan ſtatue in bronze.

29. Venus feeling for the thorn in her foot. This figure is ſmaller than life, but of a beautiful form.

† Under this buſt is written a diſtich, commonly ſaid to be cardinal Bembo's, as follows:

Dum Bruti effigiem ſculptor de marmore finxit,
In mentem ſceleris venit, et abſtinuit.

The marble buſt does now unfiniſh'd ſtand,
The thought of Brutus' crime ſtopt the great ſculptor's hand.

‖ Among the antique figures, there is a fine one of Morpheus in touch-ſtone. I have always obſerved, that this god is repreſented by the antient ſtatuaries under the figure of a boy aſleep, with a bundle of poppies in his hand. I at firſt took it for a cupid, 'till I had taken notice it had neither bow nor quiver. It is probable, they choſe to repreſent the god of ſleep under the figure of a boy, contrary to all our modern deſigners, becauſe it is that age which has its repoſe the leaſt broken by cares and anxieties.

Addiſon, p. 238, 239.

* At one end of the gallery ſtand two antique marble pillars, curiouſly wrought with figures of the old Roman arms and inſtruments of war. Addiſon, p. 240.

30. The

30. The Chimæra in bronze. The fore part is that of a lion, the hind part that of a dragon; and a goat's head coming out of its back *.

31. Ganymede and the eagle.

32. Cupid and Pſyche, careſſing each other.

33. Another Etruſcan ſtatue, which is a naked figure, ſtanding on a pedeſtal of bronze, beautifully wrought in relievo, by Lorenzo Ghiberti.

34. In this other angle of the gallery is the buſt of Alexander the Great, caſting his eyes up to heaven, with a kind of contrition in his countenance. This head is eſteemed very fine †.

35. Marsyas bound: a good figure.

36 Æsculapius; one hand leaning on a ſtick, with a ſerpent twined round it.

37. Venus Genitrix; with Cupid in her lap.

38. The Phrygian commander; a fine ſtatue, in the Phrygian dreſs, with a truncheon elevated in his right hand.

39. A Narciſſus ſtooping to view himſelf in the well, as deſcribed by Ovid. It is of Parian marble, and an excellent performance.

40. The buſt of Caracalla; fine, with a ſtern countenance.

41. That of Geta, which is mild.

42. The ſtatue of Camillus in his augural robes, in which his hands are wrapt.

* The Chimæra is of braſs: in the fore parts it reſembles a lion, with the head and neck of a ſhamois growing on its back, and on its feet are eagle's claws. Along its back runs a row of prickles; and in the hinder parts it again reſembles a lion, but the tail is broken off. This curious piece of antiquity was dug up near Arezzo, in the year 1548, in the time of Coſmo I.

Keyſler, i. 427.

† Keyſler ſays, it is three times bigger than life. Ibid. p. 428.

Mr. Addiſon makes the following remark: There is in the ſame gallery a beautiful buſt of Alexander the Great, caſting up his face to heaven, with a noble air of grief, or diſcontentedneſs, in his looks. I have ſeen two or three antique buſts of Alexander in the ſame air and poſture, and am apt to think the ſculptor had in his thoughts the conqueror's weeping for new worlds, or ſome other the like circumſtance of his Hiſtory. Addiſon, p. 237.

43. Apollo

43. Apollo ſitting with a lyre in his hand, and a ſerpent between his legs.

44. Diana.

45. Jupiter.

46. Bacchus, with a ſatyr: a fine group by Sanſovino; and by ſome eſteemed before that of Michael Angelo, mentioned before, numb. 10.

47. Paris holding the apple.

48. The ſtatue of Venus, oppoſite to that of Paris.

49. An antique boar, in the attitude of riſing; very fierce; and ſaid to be done by ſome Grecian artiſt *.

50. At this end is the Laocöon, by Bandinelli; which is thought to be the only copy in the whole gallery. It is a large white marble group of Laocöon and his two ſons, with the ſerpents twiſting about them. The original is in the Belvidera of the Vatican at Rome, and is a little maimed in the lower parts behind, it having been probably deſigned to be placed againſt a wall †.

There are alſo to be ſeen Jupiter in the ſhape of a ſwan; and Leda in the attitude of the Venus of Medicis, with joy and ſhame in her looks. A Victory holding a crown in one hand, and a branch of laurel in the other, in the Athenian taſte, without wings, is entirely worthy of the place where it ſtands. On the walls, over the ſtatues, are the ritratts of ſeveral perſons of all nations, who have excelled in arms or arts; particularly the famous John duke of Marlborough, Sir Iſaac Newton, Doctor Wallis,

* There is a copy of it at Verſailles, and in moſt collections of famous pieces of Sculpture.

† The Florentine group is entire in thoſe parts wherein the original is mutilated, which are ſupplied from an antique model of Laocöon, that was here before; and the Florentines will have it that their copy deſerves equal eſteem with the original at Rome. Keyſler, i. 427.

Mr.

Mr. Boyle, Mr. Ray, and ſeveral others of our nation.

THERE are many other fine buſts not particularly mentioned here: but we may in general obſerve, that among the buſts of the emperors and empreſſes, there are ſome very ſcarce, and almoſt ſingular in their kind; as Agrippa, Caligula, Otho, Nerva, Ælius Verus, Pertinax, Didius Julianus, Albinus, Gordianus Africanus the elder, Eliogabalus, Galien the elder, and the young Pupienus. And among the buſts of ſuch emperors as are common enough, there are ſeveral in the gallery that deſerve to be taken notice of for the excellence of the ſculpture; as thoſe of Auguſtus, Veſpaſian, Adrian, Marcus Aurelius, Lucius Verus, Septimius Severus, and Caracalla *.

IN the chambers adjoining to the gallery are ſeveral cabinets full of curioſities.

FIRST Chamber.---This is called the Painting Chamber, and contains the portraits of about 150 of the moſt eminent painters, done by their own hands, and are placed according to the ſeveral ſchools †.

AMONG thoſe of the Flemiſh ſchool are the following:

1. QUINTIAN Matſys, of Antwerp, once a blackſmith, who by ſtudying painting gained his wife, whoſe portrait is in a caſe under his, where the ſtory is written ‡.

* Addiſon, p. 237.

† We were then conducted into ſeveral rooms, into which there are paſſages out of the gallery. In the firſt we ſaw about two hundred ritratts of ſo many different painters, all drawn by their own hands, and the ſtatue of the cardinal Leopold de Medici, who began the collection. Wright, p. 401. Out of the gallery one goes into ſeveral cabinets full of curioſities, which are well worth ſeeing. In the firſt are above an hundred and twenty portraits of celebrated painters, moſt of them done by the perſons they are deſigned for, and all in gilt frames, with the names over every one of them. Keyſler, i. p. 429.

‡ He died in 1529. De Piles, p. 226. Freſnoy, p. 298.

2. P. Vander Werff, highly finiſhed according to his manner; but his colouring dry, and his fleſh colour much upon a greeniſh caſt.

3. P. Paul Rubens; a fine portrait *.

4. Vandyke, or Van Dyck; not ſo well painted, being not equal to his beſt in general †.

5. Rembrandt; eſteemed the beſt coloured portrait there ‡.

Salamo is among the Italians, drawn laughing at a portrait of himſelf, in the ſame piece.

Raphael ſeems to have been done when he was young and unexperienced ‖.

Near him is Julio Romano **.

Leonard da Vinci, with a glaſs over it. He has a long beard, and is a noble portrait ††. He is owned to have been the maſter of the third, or golden age of modern painting.

Andrea del Sarto, in freſco ‡‡.

Giorgione, finely coloured ‖‖.

Among the Caracci, Hannibal has a moſt earneſt countenance §.

Giovanni

* He was born at Cologne in 1577, and was the prince of all the Flemiſh maſters. His uſual abode was at Antwerp, where he died in 1640. Freſnoy, p. 346, 348. De Piles, p. 250, 262.

† He was born at Antwerp in 1599, and was the diſciple of Rubens. He died in London in 1641. De Piles, p. 267. Freſnoy, p. 361.

‡ He was born near Leyden in 1606; and died at Amſterdam in 1668. Freſnoy, p. 370, 372. De Piles, p. 229, 281.

‖ He was born at Urbin in 1483, and is acknowledged to have been the prince of the modern painters. He died in 1520. Freſnoy, p. 288. De Piles, p. 109, 115.

** He was the favourite diſciple of Raphael, and died at Mantua in 1546, aged 54. De Piles, p. 115, 118.

†† He was born near Florence in 1545, and was bred up under Andrea Verrochio. He died at Paris in 1620, and expired in the arms of Francis I. king of France. Freſnoy, p. 278. De Piles, p. 103, 107.

‡‡ He was born at Florence in 1478; and was a diſciple of Pietro di Coſimo. He died of the plague in Florence in 1520. Freſnoy, p. 287. De Piles, p. 119.

‖‖ He was born at Caſtel Franco, in Treviſano, a province in the ſtate of Venice in 1478. He was the diſciple of Giovanni Bellino; and died of the plague in 1511. De Piles, p. 161, 163. Freſnoy, p. 284.

§. He was born at Bologna in 1560;

GIOVANNI Lanfranco; a bold picture *.

DOMINICHINO; an eafy fimplicity in the countenance †.

GUIDO Reni, in his delicate ftile ‡.

TINTORET; his colouring courfe, but the manner bold §.

NEAR Tintoret is the portrait of his daughter Marietta Tintoretta ‖: a fweet picture: her colouring like that of Titian.

PAUL Veroneſe; not of his beſt manner **.

TITIAN; but not of his beſt colouring ††.

SOME of the moſt antient Italian painters are wanting; as Michael Angelo, Correggio, and others.

1560; and was a diſciple of his couſin Ludovico. He died in 1609, and was buried in the ſame tomb with Raphael, in the Rotunda at Rome. Freſnoy, p. 333. The other two Carrachs were Ludovico and Auguſtino, who were alſo born at Bologna; the former in 1555; and the latter in 1557. The one died in 1618; and the other in 1605. De Piles, p. 189, 199.

* He was born at Parma in 1581. He ſtudied under the Caracci; and died in 1647. De Piles, p. 206, 209. Freſnoy, p. 353.

† He was born at Bologna in 1581, and was a diſciple of the Caraccis. He died at Naples in 1641, according to Freſnoy, p. 350. But he was born in 1551, and died in 1648, according to De Piles, p. 203, 206. However, as they both agree, that his death happened when he was about threeſcore years of age, Freſnoy ſeems to be right.

‡ He was born at Bologna in 1574, and died there in 1640. He ſtudied under the Caracci. De Piles, 199, 203. But others ſay, he was born in 1575, and died in 1642. Freſnoy, p. 343.

§ His real name was Giacomo Robuſti; but called Tintoretto, becauſe a dyer's ſon. He was born at Venice in 1512; and died there in 1594. He was a diſciple of Titian. Freſnoy, p. 314. De Piles, p. 170.

‖ She was ſo well inſtructed by her father in his own profeſſion, as well as in muſic, that ſhe got great reputation in both arts. She married a German, and died in her prime, in 1590. Ibid.

** He was born at Verona in 1532, and ſtudied under his uncle Antonio Braddile. He is ſtiled by the Italians, Il Pittor felice, the happy Painter. He died at Venice in 1588, immenſely rich. Freſnoy, p. 323. But de Piles ſays, he was born in 1537, and died of a fever at 58 years old, in 1588. P. 174.

†† This great man, the moſt univerſal genius of all the Lombard ſchool, was born at Cadore, in Friuli, in the Venetian territories, in 1477. He was bred up in the ſchool of Gio. Bellino, at the ſame time with Giorgione. He died of the plague at Venice in 1576, full of years, honors, and wealth. Freſnoy, p. 285. De Piles, p. 163.

But there are the portraits of Sir Peter Lily †, and Sir Godfrey Kneller; the latter of which is highly eſteemed.

Second Chamber.---In this room are ſome ſmall paintings, particularly the following:

An emblematical piece, finely done, by Angelo Brunſino. Another by Roſſo, a Florentine; a fine brightneſs in the chiaro obſcuro.

A Madonna.

The child Jeſus playing with a lamb, by Leonard Vinci.

Two pieces painted in miniature, by D. Julio Clovio, from the deſigns of Michael Angelo.

A Landſcape, worked with a needle in little knots from a painting of Salvator Roſa.

A Venus, with Cupids, by Albani.

Petrarch and Dante, by Peter Perugino.

Mars, and Vulcan at his forge, by Brunſino.

Two pieces by Polaiolo: the one Hercules killing the Hydra; and the other Hercules lifting Antæus: both well drawn.

Hercules addreſſing himſelf to virtue; with a view of Parnaſſus and the muſes; neatly painted by Brunſino.

Henry VIII. king of England, on horſeback; finely painted by Holbein. The trappings ſeem quite detached from the horſe.

Michael Angelo's dream; a naked man in a ſitting poſture, leaning on a globe; with fame above, blowing her trumpet towards him. A variety of men and women in the clouds; and underneath the globe is a pile of maſks.

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† He was born in Weſtphalia in 1617; and came to England in 1641. He gained ground, and improved himſelf every day, even to the very moment in which death ſnatched the pencil out of his hand, in an apoplectic fit, in 1680. Freſnoy, p. 385. He died in London. De Piles, p. 398.

THIRD chamber.---In this room are:

A beautiful portrait, by Giorgione.

A holy family, by Barocci † of Urbin, who has finely blended the charming airs, and graceful outlines of his countrymen Raphael and Correggio. He drew the Madonna after a ſiſter of his, and the infant Chriſt after a child of hers.

LEDA ſtanding, with the ſwan by her, and her children upon the ground. A buſt of cardinal Bembo, in moſaic.

CHRIST carrying his croſs, in half lengths, by Titian.

ARMIDAS addreſſing himſelf to ; a pretty piece, by Guido.

IN this chamber are a great number of antique inſtruments, and ſmall figures in bronze; particularly,

AN eagle, marked as belonging to the xxiv legion.

THE patera, a ſacrificing diſh. A ſiſtrum. A tripod. A mural and a radial crown. An Apis, and Anubis, Ægyptian gods. Salus, the goddeſs of health, holding the ſerpent and cup. A Tiberius. A Veſpaſian, in a military habit. A fine buſt of Antinous; and another of Fauſtina ſenior. A group of Hercules and Antæus; with Minerva. Three buſts of Homer; two of which were lately found in the ſea, near Leghorn. A faun playing on two inſtruments, as is ſeen in Bacchanalian dances. The Minotaur: a model of the Laocoon ‡, from which

† He was born in 1528, and died in 1612. He was trained up in the art of deſign by Battiſta Venetiano, and had the character of a man of honor and virtue; as well as the name of one of the moſt judicious and graceful painters that ever has been. Freſnoy, p. 322. De Piles, p. 152.

‡ Mr. Addiſon ſays, there is "an antique model of the famous Laocoön and his two ſons, which ſtands in the Belvidera of Rome. This is the more remarkable, as it is entire in thoſe parts where the ſtatue is maimed. It was by the help of this model that Bandinelli finiſhed his admirable copy of the Laocoön, which ſtands at one end of this gallery." Addiſon, p. 241.

Bandinelli

Bandinelli finiſhed his in the gallery. A very ſmall one, differing from the other in the attitudes of the ſons, one of whom has his head hanging down over the father's knee. A Priapus. Another of the ſame. The buſt of a ſybil, laughing. A wreathed pillar of oriental alabaſter, about ten feet high †.

In the middle of this chamber hangs a large chandelier with many branches, the whole of amber; which was a preſent from one of the electors of Brandenbourg; and it is chaſed with ſeveral heads of princes and princeſſes of that illuſtrious houſe.

Fourth chamber.---In this room are the following paintings:

The ſtory of Dido and Æneas, in ſix ſmall pieces, by Julio Romano.

The worſhipping of the Magi, by Lippi, a Florentine, who died in 1488.

Tobias, with the angel, by Andrea del Sarto; and another piece by the ſame.

Two fine pieces of Iſaiah, and Job, by Fra. Bartolomeo, a Florentine, who died in 1517.

A holy family, by Peter Perugino ‡, who had a very handſome wife, by whom he drew all his pictures of the virgin Mary.

Christ carrying the ſepulchre, by Albert Durer §.

A head of John the Baptiſt, by Correggio ‖.

† Here is to be ſeen a pillar of oriental alabaſter of a ſingle piece, and four ells in length; it is almoſt tranſparent, and highly valued. Keyſler, i. p. 431.

‡ He was born at Perouſa, where he died in 1524, aged 78.

§ He was born at Nuremburg in Germany in 1471, and died in 1528. He became the moſt excellent of all the German maſters. Beſides the obligations we have to this great man, as a painter and graver, we are much beholden to him as an author, for the treatiſe he wrote on geometry, perſpective, fortification, and the proportions of human bodies. Freſnoy, p. 283. De Piles, p. 221.

‖ Antonio da Correggio was ſo called from the place of his birth, a town in the dukedom of Modena, in 1472, where he died in 1513, according to De Piles: but Freſnoy ſays, he was born in 1494, and died at Parma in 1534, aged 40. His thoughts are ſublime, his colouring delicate and natural, and his pencil eaſy and delightful, as if he had been guided by the hands of an angel. De Piles, p. 188. Freſnoy, p. 296.

A Meduſa's head, by Leonardo Vinci.

THERE are alſo many curioſities in this room, particularly two glaſs caſes, containing a variety of figures beautifully cut in ivory. Two tables inlaid with precious ſtones: the one repreſents the antient port of Leghorn *; and on the other is a landſcape. Two caſes of wax-work; the one repreſents a plague, people dropping down dead in the ſtreets; the ſurvivors with ghaſtly countenances, and the whole city in confuſion: the other ſhews the anatomy of the human head in wax; and over this the gradual putrefaction of the body alſo in wax: both too natural to behold without emotion, and done by Cujetano Julio Zummo †, a Sicilian eccleſiaſtic, whoſe picture in miniature hangs near it.

THERE are ſeveral rich cabinets made of different kinds of wood; one of ebony, valued at 60,000 dollars; and another of amber, with ſome columns of oriental alabaſter. In a particular cabinet are kept a great number of pieces of turned ivory, either on account of their own value, or the great perſonages by whom they were turned; as a round box, the workmanſhip of Czar Peter the Great; a pair of

* The Lapis Lazuli repreſents the ſea; and the whole work, which is in a border of agate, is extremely well executed, though above 100 years old. Keyſler, i. p. 431.

† On one ſide of this admirable piece ſits Time, with an old torn folio at his feet, and the whole conſiſts of ſeveral figures. The firſt is an inflated female corpſe, near which lies another of a ſallow hue; after this is ſeen a child, whoſe body being marbled as it were with blue and yellow, indicates a nearer approach to putrefaction. The fourth figure is full of ſuppurating ulcers, with worms crawling out of them. The reſt exhibit the increaſing ravages of worms, with the gradual progreſs of putrefaction on the human body, 'till at laſt it terminates in a bare ſkeleton. However diſagreeable ſuch a ſpectacle may be to timorous ſelf-love, the execution of it is ſo natural and delicate, that a perſon is never tired with viewing it. Keyſler, i. p. 433.

In the ſame room are two pieces of waxwork very curious; one repreſenting a plague; the other a vault full of carcaſſes, in the ſeveral degrees of putrefaction: no very pleaſant ſight, but ſurpriſing and admirable for the work.

Wright, p. 405.

chandeliers by prince Theodore of Bavaria; and a globe, with near 100 others of ſmaller ſize turned within it: but the fineſt piece is a Curtius on horſeback, leaping into the chaſm in the Roman forum.

FIFTH chamber.---Here are the following pictures:

MARS and Venus, by Rubens.

CHARLES V. on horſeback, finely painted by Vandyke.

THE three wives of Rubens.

A fine piece repreſenting the arts and ſciences.

THE portraits of the elector Palatine, and the princeſs of Tuſcany, by Peter Brueghel *: with Orpheus in hell, by him.

A landſcape painted on marble, by Paul Brill of Antwerp, who died in 1622.

ADAM and Eve, by Albert Durer.

VENUS and Adonis, by Rubens: the portrait of his wife in the Venus; but no variety in his women, and all of heavy make.

THE judgment of Solomon, by Vanderwerff.

VENUS and ſea-nymphs, by Jordain.

ESTHER before Ahaſuerus, by Vander Heero.

Two charming pieces, painted ſmall, by Netſcher †: himſelf and his wife in one; the other a woman playing on a guittar. The expreſſions are ſweet, and the attitudes eaſy.

SIXTH chamber.---This contains a large collection of mathematical inſtruments; burning glaſſes; machines repreſenting the ſyſtem of Ptolomy, Copernicus, and Tycho; a terreſtrial and a celeſtial globe, each above eight feet in diameter; an oriental mag-

* He was born at Brueghel, near Breda.

† Galpar Netſcher was born at Prague, in Bohemia, and died at the Hague, in 1684, in the 48th year of his age. His manner of painting was very mellow; his touches were not apparent; however, they were finiſhed. De Piles, p. 295.

net

net of a foot in length, between two and three inches thick, and about ſix broad, which is ſaid to take up a piece of iron fifty pounds weight.

On the walls of this room are painted the maps of the Great Duke's dominions: and among the optical rarities are ſeveral heads, and military trophies, painted on a table, which, when viewed thro' a glaſs in a tube, exhibit the picture of the Grand Duke Ferdinand II.

Seventh chamber.----This admirable room is called the tribunal, in which are the moſt curious ſtatues and paintings. It is of an octangular figure, twenty feet in diameter; and on the roof of the cupola, which within is lined with mother of pearl, is a kind of compaſs, ſhewing the variations of the wind. The windows are a kind of chryſtal; and the floor is delicately paved with the fineſt marbles. The walls are hung with crimſon velvet, covered with moſt excellent maſterpieces of painting and Moſaic. It looks like a little temple inhabited by goddeſſes; for theſe are what preſent themſelves firſt to view at the entrance.

The Venus of Medicis.---In the middle ſtands a rich table of lapis lazuli, with other ſtones of beautiful colours, and delicately ſet together. Round this table ſtand ſix admirable ſtatues, all of white marble. Three of them are of Venus in different attitudes; and one of them ſoon diſtinguiſhes herſelf to be the Venus of Medicis, ſo well known by the copies in England, and all over Europe.

It is ſmaller than the others. Her perpendicular height, as ſhe ſtands bending forwards, is five feet; and including the inclination, five feet two inches: but her arms and hands are ſaid not to be antique †.

The

† Mr. Addiſon ſays, this ſtatue ſeems much leſs than the life, as being perfectly naked, and in company with others of a larger make: it is, notwithſtanding, as big as the ordinary ſize of a woman, as he concluded from the meaſure of her wriſt; for from the

The ſoftneſs of the fleſh, the delicacy of the ſhape, air, and poſture, and the correctneſs of the deſign in this ſtatue, are inexpreſſible.

This has hitherto, in the unanimous opinion of all judges, been eſteemed to ſurpaſs not only all the ſtatues in Florence, but any piece of ſculpture throughout the whole world. It formerly ſtood in the Medicis palace on mount Pincio at Rome, from whence it was brought to Florence, by order of duke Coſmo III. ‡ The pedeſtal is modern, and between two and three feet high. The right knee advances a little forward; the left hand is placed a little before the pudenda; and the right acroſs her breaſts; yet without touching the body. The head inclines a little to the left ſhoulder; and her perſon is ſomewhat plump. The bloom of youth, the pleaſing ſoftneſs of her look, and her beauty and modeſty ſeem to rival each other in the charms of her countenance. The marble was at firſt of a pure white, but time has given it a yellowneſs, and in the ſunſhine it is almoſt tranſparent.

The inſcription on the baſe ſhews it to be the work of Cleomenes, an Athenian, the ſon of Apollodorus; yet this is the only place where we meet

the bigneſs of any one part it is eaſy to gueſs at all the reſt, in a figure of ſuch nice proportions.

Addiſon, p. 242.

Mr. Wright ſays, that he meaſured this famous ſtatue, and found it to be five foot two inches high: that he obſerved ſome remains of gilding between the locks of her hair; and that the ears are bored.

Wright, p. 406.

Her hair at preſent is brown, and this poſſibly may be no more than the faded gilding, which was not unuſual among the ancients.

Keyſler, p. 435.

‡ The miſmanagement in the packing up and carriage was ſuch, that the hips, legs, and arms of the Venus were broken off by the way: however they have been replaced and joined with ſo much art, that it muſt be a very inquiſitive eye that can diſcover the leaſt trace of that misfortune.

Keyſler, i. 434.

Another tells us, that the arms were reſtored by Baccio Bandinelli; and that he was told the original ones are in the palace of the marcheſe Coſpi, at Bologna.

Wright, p. 406.

with

with the name of this great master among all the remains of antiquity †.

The Venus Urania stands on the left hand of the Venus of Medicis, and is much of the same size. The other, which stands on the right, is Venus Victrix, and is about a foot higher, much in the same attitude: but her right hand, with an apple in it, is brought over her head, which was restored by Henote Ferrati. Both these statues are excellent, though not comparable to the famous one, which is the most beautiful part of the creation, represented in the most exquisitely beautiful manner.

On one side of Venus Urania is a dancing Faunus, whose agility is finely expressed, with the crotata in his hands, and a scabillum under one foot. Michael Angelo is said to have added the head and arms to it, but the piece is originally ascribed to no less a person than Praxiteles *.

Next is a group of two figures called the Wrestlers, one of them throwing his antagonist; of which there are several copies in England.

The slave whetting his knife and listening, is finely executed. The head and the hair of this piece are particularly admired; but the virtuosi in Florence are divided about it, as to what it was intended to represent ‡.

Round

† Mr. Addison says, he had several reasons to believe that the name of the sculptor on the pedestal is not so old as the statue.

Addison, p. 242.

Apollodorus, the Athenian, lived in the 94th Olympiad, 402 years before Christ; and was the first who invented the art of mingling his colours, and of expressing the lights and shadows.

Fresnoy, p. 252.

There is not any woman of the present age who can justly be compared with the Medicean Venus of Cleomenes.

Dryden's pref. to Fresnoy, p. x.

* Praxiteles, the famed sculptor, particularly celebrated for his Venus of Gnidus, and other excellent performances in marble, was the cotemporary of Euphrunor, who flourished in the 104th Olympiad, 362 years before Christ.

Fresnoy, p. 256.

‡ Some call it the Rotatore, or l'Arrotino, and pretend that it is a representation of the augur mentioned

ROUND the Tribuna is a repoſitory full of ſmall valuable antiques and curious paintings; particularly,

Two little Morpheus's in white marble, which is contrary to the remark made by Mr. Addiſon, who ſays "he never ſaw any figure of ſleep that was not of black marble, which has probably ſome relation to the night, that is the proper ſeaſon for reſt ‡."

A little Bacchus reaching at a bunch of grapes.

A boy preſenting a bird to you: the action very naturally expreſſed.

Two buſts, the one a young Marcus Aurelius, the other a young Nero.

A Tiberius in a turquois-ſtone, which is very curious; and ſo are a vaſt many more ſmaller pieces of antiquity, which are moſt agreeably diſpoſed on ſhelves round this rich cabinet.

AMONG the paintings are,

AN excellent piece by Gerard Dou, of Leyden, the diſciple of Rembrandt. It is a woman working at her needle by candle-light. He was the firſt who painted in this kind, and died in 1674 *.

A day-piece, by the ſame maſter; an old woman at her ſtall, extremely natural.

A night-piece of a woman ſitting, by Francis Mieris, who was the ſcholar of Dou, and died in 1683.

tioned by Livy i. ſect. 36. Others again pretend it was the ſlave that over-heard and revealed the conſpiracy of Catiline. But it ſeems more probable that it was the ſlave who revealed the Plot of Brutus's ſons to bring Tarquin's ſons back again. Wright, p. 411. Keyſler, p. 436. This, from the ſhoulders upwards, is incomparable. Addiſon, p. 243.

‡ Addiſon, p. 239. Wright erroneouſly calls one of theſe pieces a ſleeping Cupid. P. 413.

* He was much pleaſanter than Rembrandt in his ſtile of painting, and ſuperior to him in little figures. He drew always after nature, and viewed his originals in a convex mirror. The common height of his pictures did not exceed a foot; and his price was ſometimes a thouſand livres each picture, more or leſs, according to the time he ſpent about it, reckoning after the rate of twenty ſols an hour. De Piles, p. 284. Freſnoy, p. 372.

Two ſmall pieces of candle-light, by Godfridus Schalcken, another ſcholar of Dou; the one a Pieta; the other his miſtreſs, an Engliſhwoman, on whoſe face the reflection of the light ſeems too red. But he was great in ſmall night-pieces, and repreſentations of the low life by candle-light.

THE Adoration of the ſhepherds, by Vander Werff, eſteemed the higheſt finiſhed of his painting.

MR. Southel's portrait, by Hans Holbein, who was born at Baſil in 1498, and died of the plague at London in 1554. He was painter to our king Henry VIII. and may challenge a place among thoſe of the moſt celebrated Italian maſters. It is amazing to think, that a man born in Switzerland, and who had never been in Italy, ſhould have ſuch a guſto, and ſo fine a genius for painting.

JOHN the Baptiſt, and a young Jeſus, by Parmegiano *.

A ſmall piece of a Madonna kneeling on the ground, and meditating over Chriſt, by Correggio.

THREE portraits; one, the wife of Parmegiano; another, the wife of Rubens; and the third, the wife of Andrea del Sarto, in the habit of a pilgrim.

A family piece, in a concert of muſick, by Giacomo de Baſſano, the ſcholar of Parmegiano. He was called Baſſano from the place where he was born, in the Marca Treviſana, in 1510, and died in 1592, leaving behind him four ſons, who were all painters.

SOLOMON at table, by Paul Veroneſe.

THE portrait of Raphael, by Leonard Vinci.

* Franciſco Mazzaoli, called Parmegiano, becauſe born at Parma, in 1504. He was famous for his paintings all over Italy at nineteen, but died poor in 1540. There are extant many valuable prints made by this maſter, not only in chiaro-ſcuro, but alſo in aqua fortis, of which he is ſaid to have been the inventor, or at leaſt, the firſt who practiſed the art of etching in Italy. Freſnoy, p. 308. It was this Parmegiano who, by the means of two copper-plates, found out the ſecret of printing on mezzotinto paper the black and white, and thus to give more roundneſs to his prints. De Piles, p. 130.

A ſmall holy family, by Hannibal Caracci.

A famous crucifixion, by Michael Angelo.

A large piece of Venus ſitting with her back towards you, which ſeems rather too broad; with a Cupid and ſatyrs, one of whom ſtares and lolls out his tongue, having his hand under the thigh of Venus. This is the work of Hannibal Caracci, and is eſteemed to have in it the perfection of all the moſt eminent maſters.

Two Madonnas of Raphael, of his firſt and ſecond manner.

A young John the Baptiſt in the deſert, alſo by Raphael, which is of his beſt manner, and a piece in high eſtimation.

A naked Venus, with a Cupid, by Titian, ſaid to be the portrait of his wife. Under this is that of his miſtreſs, which is the famous original Venus, where the women are looking for the linen.

Venus is quite naked, lying at full length, and her body turned towards the ſpectator: one hand, with flowers in it, hanging careleſsly down; the other on the ſeat of love: one leg extended; and the other is a little crooked, with the foot under the leg. A moſt beautiful face, looking full at you, with a ſoft alluring eye, and a mouth half ſmiling: ſo ſweet a feature invites a kiſs.

In a particular place of the Tribuna are kept ſeveral large baſons of rock chryſtal, and vaſes of lapis lazuli, agate, cornelian, jaſper, onyx, and other curious ſtones; ſome of which are ſet in gold, and enriched with jewels of a prodigious value.

Here alſo is ſeen a moſt ſuperb cabinet, with fourteen beautiful pillars, the ſhafts of which are of lapis lazuli, but the pedeſtals and capitals of ſolid gold, enriched with pearl and turquoine. The interſtices betwixt the pillars are filled with baſs-reliefs in gold; and inſtead of the heads of nails ſuppoſed to be uſed in faſtening it together, nothing is ſeen

in

in this curious piece but all kinds of precious ſtones. This magnificent cabinet ſerves for keeping things of ſuitable value, as medals, intaglios, and cameos: but theſe are not to be ſeen without a permiſſion from the grand duke.

MEDALS. As to the number of antique coins, here are three hundred and twelve medaillons, among which forty-five are of ſilver. The copper coins, of the leſſer ſize, are eight hundred; thoſe of the middle ſize are two thouſand two hundred; and thoſe of the largeſt ſize amount to two thouſand eight hundred pieces. Among the ſilver coins or medals are eight hundred Nummi Conſulares, and about two thouſand others. The aſſortment of the gold coins conſiſts of one thouſand ſix hundred medals, and ſixteen medaillons. The gold, ſilver, and copper medals ſtruck in honour of cities and ſtates amount to fifteen hundred pieces; in which claſs thoſe of gold and copper are the rareſt. The whole collection is compoſed of fourteen thouſand antique medals, and eight thouſand modern: of the latter nine hundred are of gold, and two thouſand of ſilver†.

INTAGLIOS. The Sigilla antiqua inciſa, or antique intaglios, with the heads of emperors and empreſſes, amount to eighty; the heads of kings and heroes make forty-two pieces. Here are alſo forty intaglios repreſenting perſons in maſks; twenty-eight philoſophers and poets; and about one hundred pagan deities; which are followed by the mythological, hiſtorical, and others, to the number of near a thouſand‡.

† The largeſt copper medaillon is a Julia, wife to Septimus Severus. The largeſt gold medaillon repreſents the emperor John Paleologus, VII. who aſſiſted at the council of Florence. And the largeſt modern piece of ſilver is of Coſmo III.

Keyſler, i. 441.

‡ The chief among the numerous intaglios are, Caius and Lucius Cæſar; Romulus and Remus; Domitilla, ſuppoſed to have been ſet in the ring of Veſpaſian; Peſcennius Niger; Pyrrhus; Mithridates; Pallas; Apollo; and Hercules.

Wright, p. 414.

CAMEOS;

CAMEOS; or gems cut in relievo. In the laſt place come the bas-reliefs on precious ſtones; in which the modern artiſts cannot come in competition with the ancients, whoſe pieces amount to five hundred, but thoſe of the modern are only one hundred and twenty*.

ALL theſe cut gems, the whole number of which in their ſeveral aſſortments are three thouſand, are kept in the above-mentioned rich cabinet, which, with its contents, is valued at one hundred and thirty thouſand pounds ſterling.

A SMALL gratuity to the door-keeper admits a traveller to this large gallery of ſtatues at all times; but as to the Tribunal and its curioſities, a previous agreement muſt be made with the perſon who has that collection under his care†.

EIGHTH chamber.---In this room is one of the ſleeping hermophrodites: the other is at Rome, in the villa Borgheſe. The bed of this is of one piece with the figure; and the left foot touches the right heel.

A priapus, about four feet high, in the poſture of a ſitting lion, there being the hindmoſt feet of that animal to it; with a ring of birds emboſſed round the head.

A drawing of the fall of the angels; by Michael Angelo.

ANOTHER of the laſt judgment; by the ſame.

THE crucifixion; by Brueghel.

* Among others is a Hannibal of incomparable workmanſhip; and an admired Laocoön. Hercules killing Cerberus; and ſeveral Cupids ſtriving to lift his Club. The antique heads of Auguſtus, Livia, Agrippa, Brutus, Marcus Aurelius, and Fauſtina, upon gems of an extraordinary ſize, are incomparably fine: but the moſt maſterly pieces are, Veſpaſian on a chalcedony, and Tiberius and Julia together on a gem of the ſame kind.

Keyſler, i. 441.

† The expence of ſeeing the gallery and theſe ſeveral cabinets is about a guinea, one third of which is due to the keeper of the medals and gems.

Wright, p. 443.

ABRAHAM

ABRAHAM and Hagar; by Pietro da Cortona*.

NINTH chamber.---In this ſtands the great altar, deſigned for the chapel of St. Lawrence; having in it ſix columns of chryſtal, with many others of Cyprus and jaſper, all in the rich taſte of the chapel.

TENTH chamber.---The armory may afford great pleaſure to a perſon of a martial diſpoſition, who may there ſee the armors of the princes of the houſe of Medicis; ſeveral pieces of armor of the Perſian and Turkiſh cavalry; a ſet of Roman armor; a ſword of Charles the Great; a ſmall piſtol, with a gold barrel, being a preſent from the emperor Leopold to Coſmo III,; a muſket, with a barrel of gold weighing nineteen pounds; two Turkiſh horſe-tails; a ſaddle of king John Sobieſki; prince Radzivil's bridle; an iron helmet, which they pretend belonged to Hannibal, as it was found in the lake Thraſimene; ſome ſhields painted by Raphael, Julius Romanus, and Vinci.

WHEN our travellers were there, Padre Grey, of the convent of St. Maria Nouvella, by order of the emperor-grand-duke, was copying with the pen, in the compaſs of imperial paper, the whole gallery, ſtatues, buſts, and portraits above mentioned, as they ſtand.

THE palace de Pitti; or new palace. From the Great Gallery to the Pallazzo Pitti is a corridore, or gallery of communication, half a mile long†, and

* Pietro Berrettini was born at Cortona, in Tuſcany, in 1596, and died at Rome in 1669. He was univerſally applauded for the great extent of his genius, the vivacity of his imagination, and an incredible facility in the execution of his works, which had a general grace that pleaſed every body; yet not that grace which was the portion of Raphael and Correggio, a grace that touched the mind to the quick. Freſnoy, p. 360. De Piles, p. 155.

† This gallery is ſix hundred paces in length, ſix paces in breadth, and eight in height. The only fault in it is, that it is not laid out in a direct line, but forms a great many windings and angles.

Keyſler, i. p. 446.

goes acroſs the river, over Ponte Vecchio, and the tops of ſeveral houſes. The grand dukes uſed to paſs through this corridore, when they choſe to go privately from one palace to the other; as it is broad enough for two or three perſons to walk abreaſt. The walls on both ſides are adorned with fine paintings, of the moſt remarkable actions of the emperor Charles V. Philip II. of Spain, Henry IV. of France, and the great duke Ferdinand II.

This palace has its name from the family of Pitti, one of whom, Lucas Pitti, having overbuilt himſelf, it was purchaſed by one of the grand dukes, and has ſince continued to be their reſidence. It is not one quarter finiſhed according to the original plan of Pitti; yet it is eſteemed one of the fineſt palaces in Italy; and it is remarkable that ſome of the family of Pitti now live in a ſmall houſe oppoſite to the palace, which their predeceſſor intended for himſelf and his deſcendants.

It is a noble and ſolid building, about ſix hundred feet in front, which is in the ruſtic ſtyle, as moſt of the palaces in this city are. On this account it makes no very beautiful appearance in front; but towards the court and gardens the architecture is tolerably elegant; particularly the diſpoſition of Doric pillars in the firſt ſtory, of Ionic in the middle, and Corinthian in the third, which is very regular and ornamental*.

In this court is a fine grotto, adorned with a fountain, where are Cupids as ſwimming, and a ſtatue of Moſes in porphyry. Not far from this ſtatue, in

* It is built about three ſides of a court; the fourth is open to the garden called Boboli. A portico of the Doric order goes all along the three ſides below; two others go over them, one of the Ionic, the other of the Corinthian order. Along one of theſe there goes an iron balcony, in which they ſhewed us a part which had not been well joined, and this they told us ſeparates conſiderably in cold weather, and reunites in hot. Wright, p. 419.

a corner on the left hand, is a Hercules, the ſame with the Farneſe; and under it is the repreſentation of a mule, in baſſo relievo, which was very ſerviceable in the building of this edifice, by his kind of Herculean labor.

In the ſame court ſtands an antique ſtatue of Hercules lifting Antæus, in the ſame attitude with thoſe figures in the reverſe of a medal of Antoninus Pius *.

This palace has a fine ſuite of fourteen rooms, in which are a great collection of paintings. The freſco painting of all the cielings is admirably done by Peter de Cortona, excepting one, which is by Luca Giordano, who was born at Naples in 1626 †. Cortona has exhibited in theſe cielings the heroic virtues of the family of the Medicis, in emblems taken from the hiſtory of the Pagan gods ‡.

The apartments of the palace are magnificently furniſhed: the hangings are of rich crimſon velvet, the fineſt damaſk, and gold and ſilver tiſſue; with many ſuperb looking-glaſſes, in ſilver frames, of the choiceſt work; tables of precious ſtones moſt curiouſly inlaid, the frames of ſolid ſilver; and many

* This is one among nine which the grand duke has of the twelve labors of Hercules; the reverſes of ſo many medals of Antoninus Pius. Thoſe of the Stymphalides, the Amazons, and Geryons, are wanting.

Wright, p. 419.

† By his ſtudies under Spagnolet at home, and Pietro de Cortona at Rome, joined with his continued application to all the noble remains of antiquity, he became one of the beſt accompliſhed maſters of his time. He was famous for his many excellent performances in Rome and Florence; and being continually employed in working for princes, and people of the firſt quality, all over Europe, grew ſo vaſtly rich, that, at his return to Naples, he purchaſed a dutchy in that kingdom, kept a noble palace, and lived in great magnificence.

Freſnoy, p. 393.

‡ Of theſe pieces, admired by all connoiſſeurs, Cornelius Bloemaert and James Blondeau have publiſhed prints in ſix and twenty copper-plates, which at Rome are ſold for ſix ſcudi and a half.

Keyſler, i. p. 445.

other valuable curioſities, eſpecially fine paintings, the principal of which are as follow.

Paintings in the firſt room.---A Madonna and ſaints; a fine piece, by Andrea del Sarto.

An excellent portrait of a cardinal, by Raphael.

Several portraits of Titian, particularly one of his miſtreſs, with a ſweet face, like that of the naked Venus, in the gallery, where the women are looking for the linen.

A holy family, by Barocci.

A fine pieta, or dead Chriſt, by Chigoli.

Second room.---A copy of Correggio's famous Madonna, with the child Jeſus, Mary Magdalen, two angels, and St. Jerome, by Barocci: the original is at Parma. Theſe celebrated paintings are full of ſuch anachroniſms.

A deſcent from the croſs, by Chigoli.

Third room.---Four large battle pieces, by Borgognone *, who was eſteemed the greateſt maſter for ſuch pieces. He had been in ſeveral engagements as an officer, which gave him the advantage of producing more ſpirit in his pictures than others, who worked only by invention.

A piece of ſatyrs running at a woman, by Rubens.

Moses ſtriking the rock, another of his ſchool.

Fourth room.---A Madonna and ſaints, with two little naked angels ſinging, one of whom holds a paper of notes, and their expreſſions are admirably ſweet. This piece is by Raphael, and of his ſecond manner.

* Padre Giacomo Corteſi, commonly called the Borgognone, from the country where he was born in 1605, was highly applauded for his admirable guſto and grand manner of painting battles. He had been converſant in military affairs, was a conſiderable officer in the army, made the camp his ſchool, and formed all his excellent ideas from what he had ſeen performed in the field. Towards the latter end of his life he retired to the convent of the Jeſuits in Rome, and died in 1675. Freſnoy, p. 309.

A Madonna, with angels, by Parmegiano; a very fine piece.

CHRIST ſtanding on a pedeſtal, with the four evangeliſts by him; a noble painting, by Fra Bartolomeo, a cotemporary of Raphael, and ſaid to be equal to him in genius, but wanted equal encouragement to force it †.

A ſmall piece of ſaints, with God, by Andrea del Sarto.

A Madonna, and ſaints, by Roſſo *.

FIFTH room.---Four Madonnas, by Andrea del Sarto; all fine pieces.

ST. Mark the evangeliſt, by the hand of Fra Bartolomeo. The ſum of two thouſand four hundred crowns was given for this piece to a church, where the original was, together with a good copy of it.

† He was born at Savignano, near Florence, in 1469, and was the diſciple of Coſimo Roſelli. He was well verſed in the fundamentals of deſign, and had ſo many other laudable qualities, that Raphael, after he quitted the ſchool of Perugino, applied himſelf to this maſter, and under him ſtudied the rules of perſpective, together with the art of managing and uniting his colours. Bartolomeo turned Dominican friar in 1500, and died in 1517. He painted both portraits and hiſtories, but his ſcrupulous conſcience would hardly ever ſuffer him to draw naked figures, though no one underſtood them better. He was the firſt who invented and made uſe of a lay-man. Freſnoy, p. 281.

* He was ſo called from his red hair, and was born at Florence. He formed to himſelf a particular ſtile; but his misfortunes brought him into France, where Francis I. gave him a penſion, and the ſuperintendency of the buildings at Fontainbleau, where he died in 1640, aged 45. De Piles, p. 127. But Freſnoy ſays, he was born in 1496, and died in 1541, which ſeems the beſt account. He had a copious invention, great ſkill in the mixture of his colours, and in the diſtribution of his lights and ſhadows; was alſo very happy in his naked figures, which he expreſſed with a good relievo, and proper attitudes. He would have excelled in all the parts of painting, had he not been too licentious and extravagant ſometimes, and ſuffered himſelf rather to be hurried away with the heat of an unbounded fancy, than governed by his own judgment, or the rules of art. Freſnoy, p. 300.

Sixth room.---A beautiful piece of a Madonna, with the child Jesus ſtanding in a cradle, St. John near him, and Elizabeth; by Rubens.

A ritretta or portrait of cardinal Bentivoglio, by Vandyke.

The famous picture of pope Leo X. between the cardinal of Medici and cardinal di Roſſi, each ſtanding by his chair. The heads were by Raphael, the drapery by Julio Romano, and altogether ſo admirable, that it is eſteemed the fineſt portrait-piece in the world; yet Andrea del Sarto took ſo exact a copy of it, that it could only be known by a mark on the back of it *.

Several other portraits, by Raphael and Titian.

Two whole lengths of Philip II. and Charles V. by Titian.

Christ at Emaus, by Guercino, who was ſo called becauſe of a caſt he had with one of his eyes. He was born near Bologna in 1590, and bred up under Genedetto Bennari †, his countryman.

Seventh room.---A Madonna, by Andrea del Sarto.

One by Raphael. Here is alſo another by him, the moſt beautiful of his hand, which is called the Madonna del Siggiole, from the chair in the picture

* The whole ſtory is told at length by De Piles, to which the curious reader may refer, in p. 65---67.

† Chriſtiana, queen of Sweden, could not prevail on him to leave Bologna, though ſhe made him a viſit in her paſſage through it, and would not be ſatisfied 'till ſhe had taken him by the hand, "that hand, ſhe ſaid, that had painted cvi. altar-pieces, cxiv. pictures for people of the firſt quality in Europe, and beſides had compoſed ten books of deſigns." His real name was Gio Franceſco Barbieri da Cento, and he received the honour of knighthood from the duke of Mantua. He was an admirable colouriſt, famous for his happy invention, and freedom of pencil, as alſo for the ſtrength, relievo, and becoming boldneſs of his figures. He died in 1666, very rich, notwithſtanding the great ſums of money he had expended in building chapels, founding hoſpitals, and other acts of charity. Freſnoy, p. 357. De Piles ſays, he was born in 1597, and died in 1667. De Piles, p. 211.

that

that the virgin is ſitting in, with the child in her lap. Her countenance is inexpreſſibly ſweet, ſeeming full of affection for the babe, and in her manner of holding it, gently preſſing it to her boſom, with her head reclined, looking full at you. The face of the babe is heavenly, but the limbs rather heavy than delicate. St. John is ſtanding by, and looks up with a pleaſed reſpectful countenance.

THE annunciation, by Andrea del Sarto.

EIGHTH room.---Two pieces of the hiſtory of Joſeph, by the ſame.

VENUS careſſing Mars; a fine piece, by Rubens.

APOLLO, and the Muſes dancing; a ſmall piece, by Julio Romano.

ELIJAH taken up to heaven; a ſmall picture, by Raphael. The prophet is a figure of vaſt dignity; under him are an eagle and two beaſts, which ſeem to be taken from the Revelations.

A holy family, by Hannibal Caracci.

ANOTHER annunciation, by Andrea del Sarto. There is ſcarce a painter but has repeated ſome one of his works, either becauſe he was pleaſed with it, or was deſired to draw one like it. Titian has repeated the ſame picture ſeven or eight times; and we ſee ſeveral pictures of the beſt Italian maſters repeated, which diſpute with their other pieces for goodneſs and originality.

THE Fates repreſented, by Michael Angelo. The one holds a diſtaff, another ſpins, the third cuts the thread.

THE crucifixion, by Paul Veroneſe; and the reſurrection of Lazarus, by the ſame hand, but not of his beſt manner.

CLEOPATRA, with the aſp; moſt beautifully done, by Guido.

IN the back rooms.---The triumph of Henry IV. of France, and a battle-piece; two capital pictures, both by Rubens.

Two pieces of ſaints, by Bartolomeo; one in chiaro obſcuro, the other in colours.

A copy of part of the cupola of Parma, by Hannibal Caracci.

A portrait in profile of a lady, by Vandyke.

Another of king Charles I. and his queen, by the ſame.

The LIBRARY, &c.

THE library in this building contains many valuable books, which have not been kept in the beſt condition ſince the death of Magliabechi, who is well known in the republick of letters, and was keeper of this library 'till the year 1714, when he died.

THE apartments of the higheſt ſtory, and the manſarde*, afford a fine proſpect of the whole city; for the palace ſtands on a ſmall eminence, and increaſes ſo on the garden ſide, that parterres have been laid out equal in height to the ſecond and third ſtories.

THE ſummer apartments below are vaulted with ſtone, high and ſpacious; the cielings and walls all elegantly painted by Giovanni. In one of theſe apartments is the picture of John Lord Somers, baron of Eveſham, painted by Sir Godfrey Kneller†.

The back part of this palace opens to the public gardens, which would be a charming place if kept

* Garrets with flatted roofs on the tops of the houſes, for ſervants' rooms.

† It was to this learned nobleman that Mr. Addiſon dedicated his "Remarks on ſeveral parts of Italy, &c. in the Years 1701, 1702, 1703." Mr. Wright ſays, that Sir Godfrey told him once, that upon the arrival of this picture at Florence the great duke ſaid, "The queen of England promiſed to ſend me the picture of the preſident of her council, but ſhe has ſent me the preſident of her council himſelf." Wright, p. 421.

"Here learned Sommers long has faithful ſtood,
Like Ariſtides juſt, and Phocion good."

in

in proper order; but they have been much neglected.

The PUBLIC GARDENS.

These are called il Giardino di Boboli, and are no leſs than three Italian miles in circumference. The higheſt part of them has a grand proſpect, particularly towards Poggio Imperiale, a villa belonging to the grand duke, commanding a full view of the Arno as it paſſes through the town, the adjacent fertile vale, and fine large mountains, ſome covered with vines and olives, interſperſed with great numbers of delightful villas, adorned with beautiful gardens, laid out in the moſt elegant manner, and ſurrounded with corn-fields, vineyards, and olive-trees intermixed, forming on the whole one of the moſt agreeable proſpects imaginable.

The grottos are falling to decay in ſeveral places; but nothing can be more inchanting than the allies and covered walks of laurels and other ever-greens in this garden; and every part of it abounds with eſpaliers of orange, lemon, pomegranate-trees, and jeſſamine, which exhilerate the ſenſes by their beauty and fragrance.

Here is a place built like an amphitheatre, fronting the palace, and capable of containing two thouſand people; in which, in the old times of chivalry, tournaments uſed to be held, in the preſence of the grand duke and his court, who ſurveyed them from the palace windows, while the reſt of the noblemen and ladies were placed on ſtone ſeats, which encompaſſed a fine green ſpot, where the manly ſports were performed.

There are ſeveral noble fountains, and the avenues that lead to them are adorned with ſome beautiful marble ſtatues, by the hand of Franco Villa. There are alſo ſome humerous groups and groteſque figures,

figures, in ſtone, by Caccini; four ſtatues, by Michael Angelo, which were deſigned for the monument of pope Julius II.; a Cleopatra in a reclining attitude; Paris conveying off Helen; and Hercules, in the gigantic taſte, by Roſſo; with Adam and Eve, in marble, the latter leaning on Adam's ſhoulder, and hiding her face with her hands, while he appears with a countenance full of melancholy, and his eyes fixed on the ground.

But the fineſt object that ſtrikes the eye is the large fountain in a beautiful iſland facing the garden front of the palace, with a Neptune of marble larger than the life, in a ſhell of Egyptian granate, thirty-ſix feet in circumference; and three other ſtatues, repreſenting the Euphrates, Nile, and Ganges, are in a fitting poſture, with their urns pouring water into the ſhell: which admirable group was invented and executed by Giovanni Bologna, a native of Douay.

On one ſide of the garden is the menagerie, where ſeveral uncommon wild beaſts are kept, and different ſorts of exotic birds, particularly oſtriches, Chineſe geeſe, pheaſants, parrots, and Arabian ducks.

This garden is much frequented in ſummer evenings by people of faſhion, who make a very gay appearance.

SECT. II. Palaces of the Nobility.

Palace Riccardi.---Next to the ducal palace is that of the Marquis Riccardi; which is alſo called Palazzo de Medici, becauſe it formerly belonged to the ducal family, from whom it was purchaſed by that of Riccardi in 1658. It is very magnificent in ſtructure, and as rich in furniture, particularly the large

large magazines of plates, which fill five or six preſſes, reaching from bottom to top of a high room.

THERE are many inſcriptions about this palace, and particularly one written in Latin by the famous abbe Salvini *, to be ſeen on white marble in the firſt court, declaring what emperors, kings, popes, and other princes, have been entertained here.

IT has a chapel full of reliques, a library, a curious muſæum, with ſtatues, bas-reliefs, pictures, intaglios, and medals; ſo that it is now the repoſitory of an ineſtimable treaſure of rare and curious pieces of antiquity, and the elegancies of modern times.

THE ground floor is full of all kinds of antiques; and in the ſecond floor is a beautiful gallery, full of pictures and rich furniture. The gallery is finely painted in freſco, by Luca Giordano; and among the pictures are,

Two excellent pieces, by ſome Flemiſh hand.

A ſmall one, by Claude Lorrain, who was employed by pope Urban VIII. and many of the Italian princes, in adorning their palaces.

Two fine ſea-pieces, the one repreſents a ſtorm, the other a calm, by Vander Weel.

A portrait of a young woman, by Paul Veroneſe; and one of an old woman, by Andrea del Sarto; both excellent.

* It was he that tranſlated Mr. Addiſon's Cato into Italian, which he did ſo well, that Mr. Addiſon himſelf declared it was the beſt tranſlation he ever ſaw. Wright, p. 425.------The inſcription, as tranſlated, begins thus: "Stranger, this famous, elegant, and magnificent palace was built by Coſmo de Medicis, the father of his country, the judicious Michelozzi being the architect, in the year 1430. Here were reſtored the Latin and Greek languages, arts and ſciences improved, the Platonic philoſophy revived, and the Florentine academy, for the improvement of the Tuſcan language, founded by Coſmo I." Keyſler, i. 480.

THE

THE four evangeliſts, by Carlo Dolci, in his beſt manner. He finiſhed very high, but was a ſlow painter *.

PALACE Gerini.---Among the paintings moſt worthy of notice here are the following.

ST. Andrew going to be crucified, by Carlo Dolci.

THE parting of Dido and Æneas, by Baſſano the elder.

A young Hercules killing the ſerpent.

A fine portrait of a young Rembrandt, and others.

PALACE Strozzi.---There are two fine palaces of the noble family of the Strozzi, one of whom contended againſt the Medici for the liberty of his country, and ſlew himſelf when it was loſt.

PALACE Salviati.---The palace of the duke di Salviati is an elegant building; with an inſcription, importing, that "James Salviati, duke of Juliani, erected this monument to the grand duke Coſmo, in 1631."

PALACE Ridolfi.---In the garden belonging to the palace of the marquis Ridolfi is a coloſſal ſtatue of Hercules drinking out of an Uter, his club reſting on his thigh. The height of this ſtatue is about thirty-ſix feet, and the foot is about five of our feet. In the palace is the picture of a battle, done by Borgognone, valued at ten thouſand crowns; and one apartment is painted by Colonna.

PALACE Corſini.---This is remarkable for the elegance of its architecture, a grand ſtaircaſe, and a

* He was commonly called Carlino, and was born at Florence in 1616. He was the diſciple of Jacobo Vignali, and had a pencil wonderfully ſoft and beautiful, which he conſecrated to divine ſubjects. His talent lay in finiſhing all his works to a degree of neatneſs infinitely ſurpriſing; but his hand was ſo extremely ſlow, that, it is ſaid, he had his brain turned, upon ſeeing Luca Giordano diſpatch more buſineſs in a few hours than he could have done in ſo many months. He died in 1686. Freſnoy, p. 383.

noble

noble hall, the cieling of which was painted by Domenico Gabbiani.

Palace Buonarota.---Here may be ſeen two books filled with ſketches of architecture, deſigned by Michael Angelo, who was the anceſtor of this family; and the ritratto of Michael Angelo himſelf, by Bronzino Vecchio.

Palace Uguccioni.---The front of this palace is built from a deſign of Michael Angelo, and is much admired.

In one of the apartments is a fine piece, repreſenting the paſſage of the Iſraelites through the Red Sea, by Perino del Vaga: and a fine marble buſto of the great duke Francis.

To theſe we may add the country palaces belonging to the ſovereign, which are Poggio Imperiale, Patrolino, and Caſtello.

SECT. III. Country Palaces.

Poggio Imperiale.---This villa is an Italian mile, or a thouſand paces, out of the city, in a direct line from the Porta Romana. It was called Poggio, or Villa Imperiale, from Margaret of Auſtria, who married the grand duke Coſmo II. and built this palace. There is a ſtately avenue leading to it, conſiſting of a double row of cypreſs and larch trees, with beautiful vineyards, convents, and villas, on each ſide. Near a fine piece of water, here are two very large ſtatues of the rivers Arno and Arbia, pouring water out of their urns; and oppoſite to thoſe are the ſtatues of Homer, Virgil, Dante, and Petrarch. Fronting the palace is a large amphitheatre, with cypreſs-trees, and a ſtone balluſtrade. On one ſide of the entrance is a large marble ſtatue of

of Atlas *, with the globe on his ſhoulders; and on the other ſide a Jupiter †, of the ſame magnitude, graſping the thunderbolt. The outſide of the palace makes no extraordinary figure; but the apartments are grand and ſpacious within, and contain many excellent original pictures.

ROOMS of PAINTINGS.

FIRST room.---A dead Chriſt, by Peter Perugino, who was Raphael's maſter.

* ----Ubi maximus Atlas
Axem humero torquet ſtellis ardentibus aptum.
VIRG. ÆN. l. iv.

" Where mighty Atlas on his ſhoulders turns
The rolling axis ſtudded o'er with ſtars."

Atlas, cinctum aſſidue cui nubibus atris
Piniferum caput et vento pulſatur et imbri:
Nix humeros infuſa tegit: tum flumina mento
Præcipitant ſenis, et glacie riget horrida barba.
Ibid.

" Atlas, whoſe piny head with low'ring clouds
Is wrapp'd, and beaten with the winds and rain:
Snow hides his ſhoulders; from his hoary chin
Streams roll, and ſtiffen'd hangs his icy beard."
TRAP.

† ----Sua quemque deorum
Inſcribit facies. Jovis eſt regalis imago.
OVID. MET. l. vi.

Each god by proper features was expreſt;
But Jove's majeſtic mien excell'd the reſt.
CROXALL.

----As when angry Jove
Hurls down the forkey lightning from above,
On Arine when he the thunder throws,
And fires Typhœus with redoubled woes,
Where Typhon, preſt beneath the burning load,
Still feels the fury of th' avenging god.
POPE'S HOMER'S ILIAD, b. ii. v. 950-955.

A dying perſon, by Ruſticino de Sienna.

A ſmall transfiguration, by Tintoret.

A concert piece, by Michael Angelo de Carravagio.

The portrait of pope Julius II. by Titian.

Second room.---Herod's cruelty, a ſmall piece, by Roſelli.

Petrarch and Laura, by Albert Durer.

Descent of the croſs, by Lucas de Leyden *.

Third room.---This is the room of ſtate, in which are the portraits of Mary of Medicis, and her huſband Henry IV. of France.

Fourth room.---A peaſant, eating, by Hannibal Caracci.

Fifth room.---Moſes in the bull-ruſhes.

St. Jerome, by Perugino.

Sixth room.---Adam and Eve, by Albert Durer.

Seventh room.---Adonis wounded; a celebrated ſtatue, in white marble, by Michael Angelo Buonaroti.

Lucretia, by Ruſticino.

Mutius Scævola.

Eighth room.---Chriſt's paſſion, enamelled on a little cabinet, with a variety of colours, from a deſign of Raphael, which is a moſt exquiſite piece.

Ninth room.---Some ſmall portraits of the Medicis family.

Tenth room.---The model of the church at Jeruſalem.

Eleventh room.---Some antiques; and fruit-pieces, finely painted in water-colours.

Twelfth room.---A beautiful copy of the Madonna de Seggiole, done in water-colours, by Giovanna Lucqueſe, an ingenious woman.

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* He was the cotemporary and friend of Albert Durer: they were emulous of each other's works, without jealouſy. He died in 1533, aged 40. De Piles, p. 226. Freſnoy, p. 297.

Thirteenth

THIRTEENTH room.---An original Venus, with the women looking for the linen, by Titian; but not equal to that in the gallery.

FOURTEENTH room.---St. Sebaſtian, by Ruſticino.

A ſmall portrait, by Albert Durer.

AT the foot of the ſtairs is a head of Alexander the Great*, in porphyry, like that in the gallery, but not ſo good.

THERE are alſo copies of Sir Peter Lely's Engliſh beauties, which Coſmo III. procured to be copied while he was in England ‡.

IN the tapeſtry of the audience chamber are repreſented ſeveral great ducheſſes and princeſſes of France, extremely beautiful and natural.

THE palace gardens are adorned with fine grottos, fountains, and waterworks, with groves and hedges of jeſſamin, orangeries, and ever-greens.

THE Villa Imperiale affords a noble proſpect, and its neighbourhood is famous for producing that rich grape which affords the generous Verdea wine.

PALACE Pratolino.---This is another ducal palace, about ſix miles from Florence, on the road to Bologna, and was built by the great duke Francis in 1575. Here are ſome good pictures, particularly thoſe repreſenting the former tranſactions of the Tuſcan ſtate, painted in freſco, by the famous Volterano.

THE gardens are beautifully fine, with a variety of grand waterworks; but the greateſt curioſity is a coloſſal ſtatue fronting the palace, which is intended to ſignify the Appennine mountain, and is the work of John de Bologna, who has make the ſtatue appear like a mountain itſelf. The figure ſits in an

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* In the loweſt gallery are to be ſeen a porphyry head of Alexander the Great expiring, ſeveral buſts of Roman Emperors, and four ſtatues of pagan deities. Keyſler, i. 449.

‡ Wright, 429.

inclining

inclining poſture, as looking into a baſon or pond juſt below it, and from its prodigious long beard, arms, and other parts, hang what look like icicles, the only repreſentation that ſtone could give of water falling from it*. The ſtatue is compoſed of ſeveral great ſtones, which look very coarſe near the eye, but have a noble effect at a diſtance. The iris of each eye looks like a great glaſs bottle, and one of the feet is nine Engliſh feet long, to which all the other parts of the figure are equally proportionate: ſo that this performance might have ſerved the artiſt as a model to cut the Apennine itſelf by, as a ſculptor ‡ propoſed to have done mount Athos ‖ in the time of Alexander the Great.

CASTELLO---This villa is about three miles from the city, out of the Porto Prata, and has a ſmall palace, in which are ſome good pictures.

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* It put me in mind of Jupiter Pluvius on the Antonine pillar at Rome;---perhaps the ſculptor might take his hint from that. This repreſentation of water falling from him ſeems to ſignify the ſprings and caſcades frequent in the tract of mountains this figure is intended to repreſent. Within its body is a pretty grotto, adorned with various ſtones, mother of pearl, and ſome of their uſual ſcherzi d'acqua. Wright, p. 430. Addiſon, p. 246.

Hæc, ut Cocyti tenebras, et Tartara liquit,
Altâ petit gradiens juga nobilis Apennini,
Unde omnes terras, atque omnia littora poſſet
Aſpicere, ac toto fluitantes orbe catervas.

Petron. Arb.

"Aſcending thus from the Tartarean gloom,
She † reach'd the top of lofty Appennine,
Whence ev'ry ſea and land ſhe might behold,
And armies moving over all the globe.

† Diſcord.

----Nubifer Appenninus.

Ov. Met. l. ii.

----Mole nivali
Alpibus æquatum attollens caput Appenninus.

Sil. It. l. ii.

‡ Dinocrates, who ſuperintended the building of the temple of Diana at Epheſus.

‖ Now called Capo Santo, near the gulph of Conteſſa, in Macedon.

Below ſtairs are painted, 1, the hiſtory of Tobias, by Franceſco Albani *, of Bologna, who was the cotemporary and friend of Guido, but is cenſured for not varying his figures enough. He underſtood deſign well; but drawing always by the ſame patterns, he fell eaſily into the fault of repeating, chiefly in the airs of his heads, which were very graceful; whereby the manner of Albani is eaſily diſtinguiſhed. His works ſeem to be finiſhed to the higheſt degree; and though his pictures were drawn with facility, yet there are few free touches to be ſeen in them.

2. The rape of Proſerpine, by Griſone.

3. Truth.

In the rooms above are, 1, a young Jeſus ſleeping, at full length, on a croſs, beautifully painted by Palma Vecchio †, a Venetian, who made ſuch good uſe and advantage of the inſtructions which he received from Titian, that few maſters are to be named, who have ſhewn a nobler fancy in their compoſitions, better judgment in their deſigns, or more of art in finiſhing their works.

2. Christ betrayed in the garden; a ſmall piece, by Baſſano.

* He died in 1660, aged 82. There are few great figures of his drawing extant; and painting uſually in little, his pictures are diſperſed all over Europe, and valued as ſo many jewels; for being learned and agreeable, every one was taken with them, and they became very much in faſhion. His attitudes and draperies are well enough choſen; but he was an univerſal painter, and his landſcapes, which are more agreeable than learned, are of the ſame deſign and touch, like the airs of his heads. De Piles, p. 210. Freſnoy, p. 350.

† He was born at Serinatta, in the ſtate of Venice, in 1508, and died at Venice in 1556. His pieces are not very numerous, by reaſon of his having ſpent much time in bringing thoſe which he has left behind him to ſuch wonderful perfection. Freſnoy, p. 309. His real name was Giacomo Palma, ſenior, ſo that he is commonly called Palma Vecchio, or Old Palma; not on account of his age, but to diſtinguiſh him from Palma the younger, his nephew, whoſe ſtile much reſembled that of his maſter Tintoret. De Piles, p. 182.

3. A fine print of the ſcourging of Chriſt, marked "Gerard Seghers inven. L. Voſterman ſculp."

4. A ſmall portrait of a friar, by Chigoli.

5. A Madonna, by Correggio.

6. A holy family, painted on marble, by Andrea del Sarto.

7. A landſcape, with a ring of Cupids dancing; a beautiful piece, by Albani.

8. 9. Moſes ſtriking the rock, by the ſame; and an Europa, painted on copper, by him.

10. A little Jeſus, with St. John and others, in water-colors, by Rougino.

11. A crucifixion, painted on a ſlate, by Brunſino.

12. Joſeph and Potiphar's wife, by Biliverdi.

13. 14. Two landſcapes, by Claude Lorrain.

15. A drawing, by Peter Cortona.

16. A drawing, on brick; by Giovanni di St. Giovanni.

NEAR this villa ſtands the little pariſh church of St. Lucia of Caſtello, in which is a Madonna, moſt beautifully painted, by Leonard da Vinci, and is well preſerved. The virgin is giving her breaſt to the babe, whoſe face is turned from it, with great ſoftneſs and delicacy in its form. The drapery of the virgin's body is a blue veil. This maſter was chiefly ſollicitous to expreſs the paſſions of the ſoul, which he believed the moſt neceſſary thing in his profeſſion, eſpecially for thoſe who would have the approbation of men of ſenſe.

CASCINES is the name of a delightful ſpot, which is the grand duke's dairy, a little out of the town. Moſt of the palaces in Italy are floored with common bricks; and the country people ſhoe their oxen for draught.

SECT. IV. Of the CHURCHES and CONVENTS in Florence.

I. THE Cathedral.---The duomo, or cathedral, is a noble, ancient, Gothic building, called S. Maria del Fiore, and its firſt architect was Arnolfo di Cambio, the diſciple of Cimabue *, who was the firſt reſtorer of painting in Italy. This church was begun in 1294, but was not finiſhed 'till 1445, when Philip Brunaleſchi diſtinguiſhed himſelf here as an excellent architect; and though the fine taſte of architecture, as well as painting, was then in its infancy, this church may truly be called a beautiful ſtructure.

ACCORDING to Galilei, the great duke's architect, this church is 490 feet in length, and to the top of the croſs 380 Engliſh feet †; but the whole circumference of the building is computed to be 630 feet. Every part of it is covered with marble, except the portal, where a ſuitable magnificence is viſibly wanting. However, on account of the departure of the great princeſs in 1688, it was decorated with

* Giovanni Cimabue was born at Florence in 1240, and died there in 1300. He was the firſt who revived the art of painting in Italy, and was a diſciple of ſome poor ordinary painters, ſent for by the government of Florence from Greece; ſo that he has been juſtly entitled to the name of the father of the firſt age, or infancy, of modern painting. Some of his works are yet remaining at Florence, where he was famous alſo for his ſkill in architecture. Graham, p. 270.

† The Roman foot, two of which make a Florence braccia, is leſs than the Engliſh by ſix lines. Miſſon.-----Keyſler ſays, the cathedral is half as big again as St. Paul's at London; and, according to Raphael del Brune, the length of it is 266 braccia; the breadth of the tribuna, or the croſs, 176; and of the three navate, or naves, 71. The height of this edifice, from the pavement to the lanthorn of the cupola, is 190 braccia, and to the top of the croſs erected on it 202. Keyſler, p. 451.

paintings

paintings relating to the council held in this cathedral in 1439. Thus ‡ the front of the dome came off at last with painting instead of porphyry; but all the rest of this large edifice is overlaid quite round with marble, the pannel white, with borders of a darker color, and the rest of the ornaments disposed with a very agreeable fancy.

The cupola was made in a better taste of architecture, by Brunaleschi, the greatest man of his time, and now highly celebrated at Florence. This admirable structure is octangular, and the breadth of each side twenty-five feet. The ball on the top is capacious enough to contain twenty-four men, and from it there is a fine view of the city and country adjacent. The cupola, as well as the front, is not incrusted with marble on the outside; but it is finely painted on the inside, the subject being the last judgment, by Frederick Zucchero *, and George Vasari †; who have drawn the postures and attitudes of many of the figures in an indecent manner, full

‡ It has so happened to many of the churches in Italy, that the front, which has been reserved for a more than ordinary degree of ornament, has often failed of having any at all; so that many of them we see wholly in the rough, expecting such finery as never yet has happened to be bestowed upon them. Wright, p. 394.

* He was born at Agnolo in Vado, a village in the duchy of Urbin, in 1543, and died at Ancona in 1609. He was a disciple of his brother Taddos, from whom he differed very little in his style and manner of painting; but he was far more excellent in sculpture and architecture. He came over into England, and drew queen Elizabeth's picture; after which, he was sent for to Spain by Philip II. and employed in the Escurial. He established the academy of painting at Rome, of which he was chosen the first prince himself, and built a noble apartment for their meeting. Fresnoy, p. 325. De Piles, p. 150.

† He was born at Arezzo in Tuscany in 1514, and was a disciple of Michael Angelo and Andrea del Sarto, under whom he became eminent both for his skill in painting and architecture. He did not regard coloring, of which he had no true idea; but he improved his invention and hand to such a degree, that he attained a wonderful perfection in both. The cardinal of Medicis was his patron, and engaged him to write the "History of the lives of the most eminent painters, sculptors, and architects," which he published

of thoſe capricious fancies that are little correſpondent with the idea of the reſurrection. This cupola carries the honour of being the firſt in Italy raiſed upon another building; and from this model all of the ſame kind have been taken, particularly St. Peter's at Rome, by Michael Angelo, and St. Paul's at London, by Sir Chriſtopher Wren.

The floor of the church is finely paved with marble; but its other internal ornaments are not extraordinary for that country, nor equal in proportion to the finiſhed beauty on the outſide.

Under the cupola is the choir, with the pillars of which are intermixed the ſtatues of the twelve apoſtles, in white marble, by different hands; but the beſt is James, by Jacobo Sanſovini.

On the great altar is a large group in marble, done by Baccio Bandinelli *, repreſenting God the father ſitting, with Chriſt dead at his feet, ſupported by an angel. The figures are bigger than life, and finely executed. Behind this altar is a marble pieta, or a dead Chriſt and the virgin Mary, left unfiniſhed by Michael Angelo, of whoſe works it was the laſt, and brought hither from Rome.

At the entrance of the church, on the right hand, are the buſts of Brunaleſchi and Giotto. The epitaph on the former is in Latin proſe, and implies that he built the wonderful cupola of this church; upon which account his grateful country ordered his body to be depoſited in this ſacred ground, in 1446.

liſhed at Florence in three volumes, in 1550. He died at Florence in 1578, and his body was carried to Arezzo, where he was buried in a chapel adorned with architecture, which he had built himſelf. De Piles, p. 149. Freſnoy, p. 317.

* This ſculptor was born at Florence in 1487, and died there in 1559. He was knighted by the emperor for a deſcent from the croſs, and acquired great reputation by ſeveral of his figures, which are admired for their true out-line and proportion.

The

The epitaph on Giotto * is in Latin verſe, by Politianus, of which the following is a new tranſlation :

" The art of painting was reviv'd by me
Whoſe hand was eaſy, regular, and free.
My ſkill no other bounds of nature knew
Than what herſelf moſt accurately drew.
That ſtately tow'r, whoſe head ſalutes the ſkies,
Does from my model thus ſuperbly riſe.
JOTTI my name : What verſe can more compriſe ?

He died in 1336 ; and his fellow-citizens erected this to his memory in 1490."

HERE are alſo ſeveral monuments of the biſhops of this church ; one to the memory of Marſilius Ficinus, a famous philoſopher, who tranſlated the works of Plato into Italian, and died in 1499, aged 66 ; and another to Antonio Squazicalupo, an eminent muſician. There is alſo an equeſtrian picture on the wall of Sir John Hawkwood †, an Engliſh knight, who, according to the inſcription, " was eſteemed the moſt cautious and expert general of his time." It appears to be the work of Paul Uccelli : and near it is the picture of Dante Alighieri ‡,

* He was born near Florence in 1276, and died there in 1336. He was the diſciple of the famous Cimabue, and was a good ſculptor and architect, as well as a better painter than his maſter. He attempted to draw after the life, and to expreſs the different paſſions of the mind. He flouriſhed in the time of Dante and Petrarch, and was in great eſteem by them both. He painted many pieces in different parts of Italy, and was every where much admired for his works, but principally for his ſhip, or St. Peter's bark, toſſed by the tempeſt, of Moſaic work, over the gates of the portico, in the entrance of St. Peter's church at Rome, which is known to all painters by the name of " Giotto's veſſel." Freſnoy, p. 270. De Piles, p. 87. Miſſen, i. 557.

† He was a native of Sibble Hemingham, in Eſſex, and at firſt ſerved as a common ſoldier in the wars of king Edward III. againſt France. He was knighted by that monarch for his bravery, and afterwards entered into the ſervice of the Florentines, who conferred the greateſt honours upon him when living, and buried him in the moſt pompous manner, in gratitude to his merit. His arms are three muſcle-ſhells, argent.

‡ This old poet is conſidered as the Ennius, or the Chaucer, of Florence ; and that part of the cathedral round which he uſed to take his meditative walk is diſtinguiſhed with a white ſtone.

walking in the fields before his houſe, with a book in his hand.

II. Giotto's Tower.---Near the cathedral is one of the moſt beautiful towers, or ſteeples, in the world, built by Giotto, and not defaced by time. It is ſquare, and the outſide is all incruſted * with black, red, and white marble. This ſtructure is admired for its ſymmetry and ſtrength; the ornaments are well imagined, and the parts well diſpoſed. Its height is 144 braccias, which is 276 Engliſh feet, as a braccia is equal to twenty-three inches. There are 408 ſteps in the aſcent, and there is a noble view of the city from the top of the edifice. It is ornamented with many fine marble ſtatues, and particularly on one ſide is the famous ſtatue of the bald-headed old man, made by Donatelli, who called it his Zuccone, or bald-head; and here is alſo Abraham's intended ſacrifice of his ſon Iſaac, by Donato.

III. St. Giovanni Baptiſta.---This is the only remains of antiquity in Florence, and was anciently a temple dedicated to Mars; but is now called Il Battiſterio, or St. John's church. It is an octagon of eight columns, moſt of which are granate, and the reſt of coarſe marble. The whole outſide, covering and all, is caſed with marble. It has three entrances, with gates of braſs, beautifully worked in relievos of ſcripture ſubjects; two of them are by Lorenzo Cio Ghiberti, a ſculptor and goldſmith of Florence, who flouriſhed at the beginning of the fifteenth century; but thoſe facing the duomo are the moſt beautiful, and are ſaid to have taken him forty years in working them. They are ſo finely wrought, that when Michael Angelo firſt ſaw them, in the extaſy

* Keyſler is miſtaken when he ſays, it is "*built* with red, white, and black marble," for it is only *incruſted*. Keyſler. i. 456. Wright is under the ſame miſtake, for he ſays, "it is built all of marble, chiefly white." He adds, "it has ſtood 300 years, and ſeems as freſh as if it were not ten years old." Wright, p. 395.

of

of his admiration, he ſaid, "they were worthy to be the gates of heaven." Raphael ſtudied them, and ſeems to have borrowed that grace which is in his figures from thence. A Latin inſcription under one of them ſhews who was the artiſt; and on the moſt ancient of them is alſo a Latin inſcription, which ſhews that Andrew Ugolini was the artiſt that made them in 1330.

THE gates are folding, and the ſides are divided into compartments. The ſubjects on the left ſide are, 1, The creation: 2, Noah's nakedneſs diſcovered: 3, A young man ſeeming to receive a bleſſing from his father, and the mother on the top of a houſe praying: 4, Moſes receiving the two tables, a group of women below, which have the Raphaeleſque guſto in them; at the ſide of this compartment, among the ornaments, is the head of that great artiſt Lorenzo: 5, David and Goliah. On the other ſide are, 1, Cain and Abel: 2, Abram and the three angels, Sarah at the door, and the ſacrifice of Iſaac above: 3, Joſeph and his brethren in Egypt: 4, The ſettling of the ark: 5, Solomon and the queen of Sheba. There are ſeveral figures in the ornaments, ſurrounded with a beautiful foliage, which was executed by Bonacorſa, the ſon of Lorenzo.

OVER the chief entrance are three marble ſtatues, repreſenting the baptiſm of Chriſt, begun by Sanſovino, and finiſhed by Vincenzo Danti. Over the ſecond door are three braſs ſtatues, by the laſt-mentioned artiſt, which repreſent the decollation of John the Baptiſt. And over the third door are three ſtatues, in bronze, of Chriſt diſputing with the two phariſees *, by Giovanni Ruſtici, and eſteemed to be finely done.

* Keyſler ſays, it is John the Baptiſt diſcourſing with a phariſee and a ſcribe. Keyſler, i. page 456.

AT

At the principal gates are two columns of porphyry, with a chain upon them, which are ſaid to have been brought from Piſa, and put up here in memory of that city being conquered by the Florentines.

In the church are ſixteen large pillars of oriental granate, and the monument of John XXIII. who was degraded from the triple crown by the council of Conſtance. The braſs ſtatue of him on this monument, as alſo the two others of marble repreſenting Hope and Charity, are by Donatello, but that of Faith by Michelozzi. The whole cieling is of Moſaic work, by Apollonius a Greek, Andrea Taffi, Gaddi, and others, repreſenting eminent perſons. The pavement is inlaid, and on one ſide of it are repreſented the ſun and the twelve ſigns of the zodiac. All the children born of chriſtian parents within the city of Florence are baptized in this church, the font of which is large, and adorned with ſeveral beautiful marble ſculptures, particularly a ſtatue of John the Baptiſt ſtanding before it, by Gioſeppo Piemontani.

IV. St. Laurence's Church.---This is a good piece of architecture without, but there are no great embelliſhments within. On the wall to the left hand of the grand entrance is a marble monument, with fine bronze feſtoons, by Andrea Verrochio, in memory of Peter and John de Medicis, ſons of the great duke Coſmo I. In the church are two pulpits, oppoſite to each other, ſupported by marble pillars, and adorned with five pieces in baſſo-relievo, by Donatello.

Chapel of St. Laurence.---This chapel ſtands juſt beyond the eaſt end of the church, and, when finiſhed, there is to be a communication between them opened at the place where the great altar of that church at preſent ſtands.

This

THIS chapel was designed as a burial place for the great dukes, and was begun in 1604; but is far from being finished, though the stated yearly sum expended in this building is 18000 scudi, or about 4500l. sterling *. Thus we have seen the ducal family extinct, whilst all this pompous preparation for the reception of these princes after their demise is still unfinished. However, there is not a chapel in the whole world, which can equal it whenever it is completed.

THIS magnificent fabric is octangular, with a cupola, from the floor to the top of which is 100 braccia, or 191 feet and eight-twelfths, and its diameter is forty-eight braccia, or ninety-two feet †. The whole chapel is in a manner lined with agate, chrysolite, onyx, lapis lazuli, chalcedony, amethyst, porphyry, jasper, touch-stone, and other precious stones, the workmanship of which has been carried on at an incredible expence. It reflects an inexpressible lustre from every part, and dazzles the eyes of the spectators. The lower part of the walls are every where incrusted with fine Sicilian jasper, with green and yellow veins; and above this is a red Florentine marble, variegated with white spots, and extremely difficult to be polished. The cieling is to be entirely covered with lapis lazuli, whose azure colour and golden veins will exhibit a beautiful resemblance of the sky bespangled with stars. The walls are ornamented with the arms of the principal

* The chapel of St. Laurence will be, perhaps, the most costly piece of work on the face of the earth when completed; but it advances so very slowly, that it is not impossible but the family of Medicis may be extinct before their burial-place is finished. Add. p. 244.

† Keysler makes its circumference 140 braccia, the height above 90, and the diameter 48. P. 468.----Another says, the height of the chapel is about twice the diameter; the diameter is 48 palms, and the height 98. Wright, p. 422.

cities

cities in the grand duke's dominions, moſt curiouſly inlaid with different colored marble and precious ſtones, ſo artfully done that no painting can exceed it.

THE grand altar deſigned for this chapel is in the great duke's gallery, and has been more than 150 years in building, yet is not finiſhed.

THERE are ſix niches round the body of the chapel, and two at the place deſtined for the grand altar; in which were to be placed, over their monuments, the ſtatues of all the grand dukes, and the princeſs Ann Maria Louiſa, the laſt of the houſe of Medicis, who married the elector Palatine, and intended to have completed this chapel if ſhe had lived. There are only two ſtatues up at preſent, both of which are of bronze, and each about ten feet high. The one is Coſmo II. finely done by John di Bologna; and under it is a cuſhion of red jaſper, profuſely enriched with jewels, on which is placed a regal crown, glittering with pearls, diamonds, and precious ſtones. The other is Ferdinand I. without a cuſhion; but in another niche there is the cuſhion, and no ſtatue. The mauſolea are ſeparated from each other by double rows of jaſper columns, with capitals and cornices of braſs gilt; and between theſe pillars are placed large urns of Corſican jaſper, with green and white veins, inlaid with Florentine work.

ADJOINING is a private chapel, which contains the ſarcophagi, wherein are depoſited the remains of all the great dukes, and ſome others, of the houſe of Medicis, who lie above ground, and their coffins are covered with painted boards, with inſcriptions of their names, and time of departure. They are to remain here 'till the grand chapel is finiſhed, when they are to be removed, and interred there. On one ſide is the ſtatue of Julio, a prince of that houſe; and oppoſite to him is that of his brother, under

under each of which are two figures at their feet, the whole four repreſenting the times of the day, morning, noon, evening, and night, all done by Michael Angelo Buonarotti; under whoſe direction this chapel was built, and is therefore called by ſome Capella di Michael Angelo; by others, Capella de Principi, becauſe ſo many princes are interred there. Here is a white marble crucifixion of excellent workmanſhip; the crucifix was done by Giovanni Bologna, the virgin Mary ſtanding under by Michael Angelo, and St. John by one of Angelo's diſciples. This is a ſmall room; and it is always open for any perſons to viſit when they pleaſe.

LIBRARY.---Belonging to the church of St. Laurence is a good convent, where the famous library is kept, in which are 14800 manuſcripts, partly collected by Lorenzo de Medicis, who twice ſent John Laſcaris to Greece for that purpoſe, and partly by pope Clement VII. and the great duke Coſmo I. Petrarch's letters, written by his own hand, are to be ſeen here; but the moſt curious manuſcript in this library is a Virgil, which diſputes its antiquity with that in the library of the Vatican, and is ſuppoſed to have been written in the fifth century *. In the gallery of this convent is the monument of Paulus Jovius, biſhop of Nocera, who wrote the hiſtory of his own time. It was erected in 1574, and was done by Antonio di S. Gallo.

V. ST. MARK'S CHURCH.---This church belongs to the Dominicans, and contains ſeveral fine paintings by Pietro Cavallini Romano, Cigoli, and other ma-

* It wants the *Ille ego qui quondam*, &c. and the twenty-two lines in the ſecond Æneid, beginning at *Jamque adeo ſuper unus eram*. Addiſon, p. 244. This learned gentleman has made ſome ingenious remarks upon it.------The books here are not locked up in archives, but chained on long deſks, where every one is allowed to ſit down and read, and write, at pleaſure. Keyſler, p. 467.

ſters.

ſters. Angelus Politianus, and John Pico, prince of Mirandola, both celebrated perſons, are interred in this church: the former was admired by Eraſmus for the beauty of his Latin ſtile; the latter was extolled by Scalliger, as "the phœnix of the ſciences;" and they both died in 1494.

The chapel of St. Antoninus, belonging to this church, is worthy of obſervation for its painting and ſculpture; particularly four pieces by Baſſano, one of which, of Chriſt of Emaus, is capitally eſteemed.

VI. Church of the Annunciation.---The church of Santiſſima Annunziata * is a beautiful edifice; and before the entrance of it is placed the buſt of Andrea del Sarto, who performed the freſco paintings on the walls; among which, the Magi offering preſents is greatly admired. On the left hand is an elegant chapel, where is carefully preſerved the picture of the annunciation of the Virgin Mary, which brings a good ſum of money to the clergy on a miraculous pretence. In the fine tabernacle on the altar is the head of Chriſt, painted by Andrea del Sarto: the drapery is ſcarlet, with a border of gold round the neck of the garment; and the hands are croſſed on the breaſt.

In the chapel of Bandinelli is a dead Chriſt in marble, ſuſtained by God the father, done by Baccio Bandinelli, whoſe body lies underneath: and in the chapel of Soccorſo is an admirable bronze crucifix from a model of Giovanni Bologna, who is alſo interred in this church.

In a gallery of the convent contiguous to the church is an object highly deſerving the attention of a traveller, which is the famous Madonna del Sacco,

* You ought to ſpend ſome time in viewing the fine church dell'Annonciata, where there is a rich chapel of a very miraculous madona. Miſion, i. 557.

eſteemed

eſteemed one of the beſt pieces ever done by Andrea del Sarto. The holy virgin is repreſented ſitting, with the child Jeſus playing on her lap; and ſhe ſeems attentive to Joſeph, who ſits on ſomething like a ſack, with a book in his hand, and looks as in diſcourſe with her.

VII. Church di S. Croce.---This is a large handſome edifice belonging to the Franciſcans: it is about 480 feet in length, and 140 in breadth. Within the church are ſeveral altars, or little chapels, dedicated to ſome particular ſaints, in which are ſome good pieces of ſculpture, and fine paintings. The pulpit is adorned with beautiful baſs reliefs in white marble, repreſenting the moſt remarkable actions of St. Francis. And there are ſeveral pieces in the church by Cimabue and Giotto, the ever-memorable reſtorers of the art of painting in the thirteenth century.

Tomb and Character of M. Angelo Buonaroti.---At the entrance of the right ſide of the church is the marble monument of Michael Angelo Buonaroti, one of the greateſt painters, ſculptors, and architects that this country ever produced. Above is his buſto, done by himſelf; and below are three figures, by his ſcholars, repreſenting ſculpture, painting, and architecture, all ſitting in a dejected poſture, with the implements of the three ſeveral arts in their reſpective hands; which ſome good connoiſſeurs have thought not well diſtinguiſhed †. Near this is an altar-piece of Chriſt crucified, painted by Salviati. Michael Angelo was nobly deſcended, and born near Florence in 1474. He was a diſciple of

† Sculpture ſtands in the middle; but does no great honor to Valeria Ciolo, the ſculptor. Giovanni del Opera has been happier in his execution of the ſtatue repreſenting architecture; which is alſo ſurpaſſed by that of painting done by Battiſta Lorenzo. Keyſler, i. p. 461.
De Piles is miſtaken, when he ſays, 'theſe figures were all of 'Michael Angelo's own hand.' De Piles, p. 140.

Domenico

Domenico Ghirlandaio; and has the name of the greateſt deſigner that has ever been *. It is univerſally allowed that never any painter in the world underſtood anatomy ſo well; and he was alſo an excellent poet: but above the reſt of his excellencies was his wonderful ſkill in architecture, wherein he has ſurpaſſed all the moderns, and even the antients; of which St. Peter's at Rome, St. John's at Florence, the Capitol, the Palazzo Farneſe, are ſufficient teſtimonies †. He erected an academy of painting and ſculpture at Florence, under the protection of Lorenzo de Medicis, who was a lover of the fine arts. He died in great wealth at Rome, in 1564, at ninety years of age; and Coſmo

* He was born in the caſtle of Chinſi, a village not far from Arezzo in the duchy of Florence. His family is of genuine nobility, and his father uſed to ſtile himſelf Lodovico Buonaroti Simoni, of the antient family of the counts of Canoſes. He flouriſhed in the times of Julius II. Leo X. and of ſeven ſucceſſive popes, by whom he was highly eſteemed; as alſo by the grand duke of Tuſcany, the republic of Venice, the emperor Charles V. king Francis I. and by moſt of the monarchs and princes of chriſtendom. He was invited by Solyman the Magnificent into Turky, upon a deſign he then had of making a bridge over the Heleſpont from Conſtantinople to Pera. Freſnoy, p. 224. Graham, p. 284. De Piles, p. 137. Keyſler, i. p. 462.

† He was a painter, ſculptor, and architect, both civil and military: but his moſt celebrated piece of painting is that of the laſt judgement in the pope's chapel. Ibid.

There appears a certain air of greatneſs and ſeverity in his figures; in both of which he has oftentimes ſucceeded: but his guſto of deſign was not the fineſt, nor his outlines the moſt elegant. The choice which he made of his attitudes was not always beautiful or pleaſing; nor were the folds of his draperies, and the ornament of his habits, either noble or graceful. He was not a little fantaſtical and extravagant in his compoſitions; and was bold even to raſhneſs in taking liberties againſt the rules of perſpective. His coloring is not over true, or very pleaſant, as he knew not the artifice of the lights and ſhadows: but he deſigned more learnedly, and better underſtood all the knittings of the bones, with the office and ſituation of the muſcles, than any of the modern painters. The judgement of Freſnoy, p. 224. He was one of the firſt that baniſhed the little manner and remainders of the Gothic out of Italy. His genius was of a vaſt extent, and of what kind ſoever his thoughts were, they were always great. De Piles, p. 141.

de

de Medicis ordered his body to be brought to Florence, where it was interred with the moſt magnificent obſequies. His diſciples were Marcello Venuſti, Il Roſſo, Georgio Vaſari, Francis Baſtiano, who commonly painted for him, and many other Florentines. He was the cotemporary of Raphael, who envied his merit; and ſuch is the veneration which his countrymen ſtill entertain for him, that he is ſtiled by them, Il Divino, or the Divine Angelo.

Other monuments.---In this church is alſo the tomb of the celebrated hiſtorian Leonardo Aretino, with a ſhort Latin inſcription in proſe, which ſignifies, that "hiſtory mourns, and eloquence is mute, ſince he departed this life, at which neither the Grecian nor the Roman muſes could refrain from tears." He was ſecretary to five popes, and died in 1444, aged 74.

Opposite to it is another monument in honor of Carolo Aretino, the ſculpture of which is by Deſiderio Settignano, with a Latin epitaph in verſe, of which the following is a tranſlation:

"Behold a poet in this tomb confin'd,
The univerſe not equal to his mind.
What heaven, or earth, or hiſtory contain,
His comprehenſive knowledge could explain:
The glory of his age! Here, Muſes, ſhed
Your tears; alas! your ornament is fled."

The tomb of the celebrated aſtronomer Galileo, a Florentine, is in the Novitiate chapel of the convent belonging to this church.

Chapel Nicolini.---At the farther end of the church, on the left, is a beautiful chapel belonging to the family of Nicolini, the inſide of which is incruſted with marble; and there are five exquiſite marble ſtatues of Moſes, Aaron, Virginity, Prudence, and Humility, done by Fiamingo *. There are two

* Keyſler calls him Francavilla, a Fleming, p. 461.

pieces painted by Alexander Allori; and the cieling is finely painted by Volterrano, who was one of the greateſt maſters in that kind of painting.

VIII. Church of St. Spirito.---This was built by the Michelozzi family, at the expence of 100,000 ſcudi, or 21,250l. ſterling, and was deſigned by Brunalleſchi. It is very magnificent, with a ſuperb altar of inlaid work of gems and the fineſt marble, behind which is the picture of Chriſt abſolving the poor woman taken in adultery, done by Allori, and much eſteemed.

IX. Church of St. Michael.---This is a beautiful ſquare building belonging to the Theatines, and is adorned on the outſide with ſome very valuable ſtatues: particularly St. Matthew, in braſs, by Laurentius Cion; St. Mark, and St. George, highly finiſhed; St. Peter, admired for its drapery; and St. Thomas touching our ſaviour's ſide, done by Verrochio, which is much eſteemed. All the chapels of this church are lined with marble, and embelliſhed with fine paintings; and at the high altar ſtands a braſs ſtatue of our Saviour, by Franciſco Suiſinio.

The other churches are thoſe of St. Ambroſe, which belongs to the Benedictine nuns. Il Carmine, or the Carmelite church, in which is the fine chapel of Corſini, where is repreſented God the father in his celeſtial glory, by Carlo Marcellini. St. Felice, in which are ſome good paintings, particularly a piece of Salvatore Roſa, of Chriſt holding out his hand to St. Peter ſinking in the ſea. St. Felicita, remarkable for a Moſaic work, by Aleſſandro Barbardori; and before the church ſtands a granate pillar, with a ſtatue of St. Peter the martyr on the top of it. St. Maria Maddalena de Pazzi, in which are ſome paintings by Poccetti, Ciro Ferri, Luca Giordano, and Dandini, who painted the cupola. St. Maria Maggiore belongs to the Carmelites, and has

has many good pictures and ſtatues, among which is a Magdalen, by Pugliani. St. Maria Nuova has ſome good paintings, and a ſuperb altar of Carrara marble. St. Maria Novella abounds in fine paintings, by Santo di Tito Girolamo Macchietti, Battiſta Naldini, Brondino, Vaſari, and Ghirlandaio who did the choir. St. Philip Neri is remarkable for its exquiſite marble ſculptures, by Montauti and Fortini. Orſammichele, or Horrum St. Michaelis, is ornamented on the outſide with fourteen ſtatues in bronze and marble, by Ghiberti, Montelapo, Donatello, Nanni, Verrocchio, and Bologna; and the inſide of this church alſo abounds with ornaments, but wants light. Ogni Santi, or the Franciſcan church, deſerves notice only for ſome reliques. St. Peter Maggiore contains ſome fine pieces of ſculpture and painting, particularly the adoration of the Magi by Cigoli, and another on the ſame ſubject by Paſſignano. And S. Trinita, where the lovers of painting and ſculpture are agreeably entertained.

Convents.---Among the convents the principal are, La Badia Fiorentino, belonging to the Benedictines; that of the Ciſtercian monks; the Dominican convent, where the life of St. Dominico is painted in freſco on the cloiſter walls, by Giovanni Angelico *, and a fine head of Chriſt expiring by Michael Angelo; and in a ſmall court of the Oratorio dello Scalzo is the life of John the Baptiſt, in ſeveral pieces of freſco, by Andrea del Sarto, which are damaged by the weather, but are much admired,

* He was a Dominican friar, and rendered himſelf conſiderable by his paintings. He refuſed the archbiſhopric of Florence, which was offered him by pope Nicholas V. who employed him to paint his chapel, and obliged him to do ſomething in miniature in the books of the church. The ſubjects of his pieces are always divine, and he could not refrain weeping whenever he painted a crucifix. His ſkill got him many diſciples, and he died in 1455, aged 68. De Piles, p. 93.

eſpecially that piece of John baptizing the multitude.

The outſide of the front of moſt of the churches in this city are left unfiniſhed, becauſe the fund eſtabliſhed for their building ſtops when they are finiſhed †.

Other curioſities.---The city of Florence contains ſeventeen ſquares, or markets; and is adorned with ſeven fountains, ſix columns, two pyramids, and 160 public ſtatues. There is a large hoſpital deſigned chiefly for the ſupport of foundlings, who generally amount to near 3000; and the hoſpital of St. Maria Nuova contains 700 beds for the ſick. There is a phyſic garden, on which Coſmo I. expended conſiderable ſums; and a riding-ſchool for the ducal family.

The appearance of this city ſuffers conſiderably from the great number of paper windows to be ſeen in it: but as for ſtatues and public monuments, there are few cities that equal it. To what has been already mentioned many more may be added, particularly the vaſt Doric column, of one piece of granate, which ſtands before the church of St. Trinita, and ſerves for a pedeſtal to a porphyry ſtatue of Juſtice, by Romolo del Dadda, erected by Coſmo the Great in 1564, in commemoration of the ſurrender of Sienna. In the old market is the ſtatue of Ceres, upon a granate pillar, by Donatello; and at the Canto de Carnaſecchi is a fine ſtatue of Hercules killing the centaur Neſtus, cut out of a ſingle block of white marble, by John of Bologna. Before the Ponte Vecchio is a marble ſtatue of Ajax

† Miſſon has given "a collection of the paintings that are to be ſeen in the churches of Florence," particularly thoſe by Cimabue, Giotto, Lippi, Perugin, A. del Sarto, Pontormo, Vaſari, Naldini, Paſſignano, Titi, and others. Miſſon, i. 560.

expiring

expiring of his wound in the arms of another perſon: and before the Mercato Nuovo is a fountain in the figure of a boar, taken from that in the gallery, and is eſteemed to be well copied, by Peter Tacca. There are ſeveral other fine pieces of ſculpture in different parts of this town; and on the facade of a houſe, facing the Porta Romana, is a moſt excellent piece of freſco, painted by Giovanni, of which there is a good print in the frontiſpiece to the large views of Florence.

SECT. V. The MANNERS and CUSTOMS of the FLORENTINES.

HORSE and Chariot Race.---On every 24th of June they have a horſe and chariot race in this city, in imitation of the antients, and as a feſtivity in honour of St. John the Baptiſt, the tutelar ſaint of Florence. It is exhibited in the ſquare or piazza del Granda Duca, which is ſurrounded with guards to keep out the mob. The horſes ſtart without riders, and run full two miles through the ſtreets, from the gate called Porta del Prato to that called Porta Santa Croce. The ſtreets are covered with ſand on this occaſion; and the horſes have a round machine, ſomething like a ball, hanging down their ſides by ſtrings, with ſmall iron pricks in it as ſharp as the point of a lancet; ſo that the faſter they run the more they ſpur themſelves. They ſtart for a piece of velvet of about thirty pounds value, and run with incredible ſpeed. Before theſe races begin, the principal nobility and gentry parade the ſtreets in their fineſt equipages. Their coaches are prodigiouſly grand, finely carved, and richly gilt, with glaſs all round them. They go down one ſide of the ſtreet, and up the other, for two hours, meeting and ſaluting one another. The ladies make a moſt

brilliant and charming appearance, as they are generally beautiful and richly dreſſed. When the horſes are ready to ſtart, notice is given by ſound of trumpet for the coaches to quit the ſtreet, when the quality go into houſes, moſt of which have balconies, covered with tapeſtry, ſome with fine damaſk, and others with velvet; which renders the ſtreet, from one end to the other, extremely pleaſant and gay.

The Carnival.---This is a time of great diverſion among the Florentines, who are then generally maſked, and aſſemble in the afternoon in the ſquare of Santo Croce, which is railed in, ſometimes to the number of ten thouſand maſks and upwards, richly dreſſed in all kinds of character: but no prieſt dares to be preſent at theſe diverſions in maſk, for fear of the inquiſition. While theſe diverſions paſs within-ſide the rails, others are going forward without-ſide them, either in coaches or cars, ſome of which are full of muſicians, who ſit on benches, as in our orcheſtra, dreſſed in the moſt whimſical groteſque manner, and play a variety of tunes on different inſtruments. The drivers, and even their horſes, are all in maſquerade; ſo that it is impoſſible to conceive the gaiety of this carnival, which continues about three weeks or a month: but Sundays are the greateſt days for theſe diverſions, which end when Lent begins.

Feast of Corpus Chriſti.---On this day there is a grand feſtival, when the clergy go in a ſolemn proceſſion to the cathedral. The confraternities, or religious, are dreſſed in long ſacks, and each perſon carries a lighted torch in his hand through the ſtreets, which are then ſtrewed with flowers and leaves of ever-greens. About one thouſand monks and friars of the ſeveral convents walk two and two in this proceſſion according to their ſeniority; ſome of whom have ſilver candleſticks near five feet high, with large wax candles lighted, before them. The

prieſts

prieſts follow next in great numbers; then the clergy belonging to the cathedral; after whom come the canons, who are chiefly of the nobility, ſome with purple and ſcarlet cloaks on, others with fine pieces of camel ſkins hanging looſe on their ſhoulders. Theſe are ſucceeded by the dignified clergy, as deacons, friars, abbots, and biſhops, in their rich pontifical habits, and ſome with mitres on their heads; after whom follows the archbiſhop of Florence, under a magnificent canopy, with the hoſt in his hand, attended by the nobility and gentry, all bare-headed, and each carrying a lighted flambeau, with their ſervants walking by the ſide of them. Theſe are followed by the guards, likewiſe bare-headed; and they are ſucceeded by the magiſtrates, in their robes. The proceſſion begins about ſix in the morning, and continues paſſing by 'till noon, through ſeveral ſtreets, which are covered on the tops with canvaſs quite acroſs, to make an agreeable ſhade, when the weather is very hot.

THE nobility of Florence are in general very civil to foreigners *; and there are a great many fine ladies among them †. They paſs their time in the moſt agreeable manner, for which purpoſe they have a nightly aſſembly for play or converſation; but they never venture to game high, and they entertain a large company at a ſmall expence, which is chiefly for the rinfreſcos or ice-liquors, orgeat, and lemonade.

JEALOUSY ſeems to be turned out of doors, particularly among the great. In the cool evenings of the ſummer ſeaſon they go out of the city to take

* The gentlemen of Florence are very ſociable in a ſober way. Wright, p. 428.

† The ladies do not dreſs well, and have not near ſo much liberty as thoſe at Rome. Pollnitz, vol. ii. p. 135.

the country air, ſome riding in coaches, and others walking a-foot. It is never cuſtomary to ſee gentlemen and ladies of diſtinction together in theſe excurſions, but the huſband in a coach with another lady, and his wife with another gentleman; which kind of attendants are called Ciceſbeo's, or gallants, and the lady has more or leſs of them according to her quality. When ladies walk, their footmen go before; and in their coaches they are very polite: they often bow firſt, eſpecially to ſtrangers. It is cuſtomary to ſee a large fellow fanning himſelf, and fine women riding aſtride; as alſo to ſee a ſcore of boys coming from ſchool, with books under their arms, and all ſwords by their ſides. Perſons of every profeſſion, to the valet, may wear their ſwords: but phyſicians are obliged to drive their chariots with a ſingle horſe.

They return to town ſoon after ſun-ſet, when the city gates are obliged to be ſhut. They then ſtop at the bridge of Sancta Trinita, to enjoy the cooling breeze from the river Arno; where they are frequently entertained with a fine concert of vocal and inſtrumental muſick, which renders this place very agreeable 'till ten in an evening, when the company quit the bridge. A ſtranger is not to be ſurpriſed if he often meets with a band of muſick in the ſtreets, in an evening, ſometimes performed by perſons of quality, and to ſee others ſerenading their miſtreſſes under their balconies.

They bury their dead in an indecent manner, particularly the common people, who are carried on a bier, without any coffin, and dreſſed in the cloaths they uſually wore. When the corpſe is brought into the church, the prieſt ſays a few prayers; after which they ſtrip off all the cloaths, except the ſhirt and drawers; and let the corpſe down into the grave. They have no churchyards, ſo that their churches are crowded with the dead: but as the living conſtantly

ſtantly burn frankincenſe at the altars, no diſagreeable ſmell is perceived.

The Italians are much like the Engliſh in dreſs and figure; and deiſm reigns much among them.

The Academia della Cruſca have a mill for their device; and they take the title of Cruſca, or bran, as profeſſing themſelves to ſeparate the fine flour from it, or the uſeful and valuable from the mean and trivial. This academy was erected to ſift out and reject, as huſks or bran, all Italian words that are not good Tuſcan: however, their pronunciation at Florence is ſo guttural, that they are thought to write Italian better than they ſpeak it *.

The Florentines are allowed to be inimitable in making repartees, or telling ſtories with a good grace; but they are ſo infatuated with theſe frivolous endowments, that the government of the tongue is little known among them †.

The Nobility.---The noblemen of Florence ſtand up to their quality, and deſpiſe even the name of merchant ‡, yet they ſell wine from their own houſes by the ſingle flaſk. Near the great door of many of theſe nobility they have a port-hole, with a ſmall door to it, and a knocker, from whence the flaſk is handed; and an empty flaſk hangs at ſome of the houſes, by way of a buſh. The wine is the

* Keyſler, i. 486. In this ſplendid city of Florence there be many rarities. Here is the prime dialect of the Italian ſpoken, tho' the pronunciation be a little more guttural than that of Sienna, and that of the court of Rome, which occaſions the proverb, "Lingua Toſcana in bocca Romana;" or, in Engliſh, "The Tuſcan tongue becomes a Roman mouth."---Howell's Letters, p. 76.

† It were well if this vanity was all that could be laid to their charge; but they are, even to a proverb, addicted to that atrocious and unnatural vice which brought down the divine vengeance on Sodom and Gomorrah. Keyſler, p. 486.

‡ The people here generally ſeem to be more generous, and of a higher comportment, than elſewhere. Howell, p. 76.

produce

produce of their own eſtates; and the innkeepers are not ſuffered to ſell any quantity ‖.

MERCHANTS.---The principal merchants tranſact their buſineſs about noon, on the Mercato Nuovo: but they ſeem very cautious and circumſpect in their negociations; from whence aroſe the proverb,

Chi ha da far con Toſco,
Non biſogna che ſia Loſco.

"When with a Florentine you deal,
Be ſure that neither eye you ſeal †."

UPON the whole, the city of Florence is ſo beautiful, that the great emperor Charles V. ſaid, "ſhe was fit to be ſhewn and ſeen only on holidays."

CHAP. VII.

OF

SIENNA,

AND THE

COUNTRY between it and the Frontier of the POPE'S DOMINIONS.

OUR travellers left Florence on the 8th of March, and ſet out for Rome. They arrived the ſame day at Sienna, which is four ſtages, or thirty-

‖ The Venetian nobility alſo trade, but with ſome privacy: whereas with the Florentine nobleſſe this is ſo far from being a matter of any ſcruple, that they deal alſo in a retail way; and a nobleman will condeſcend to give out a yard of ſilk. Keyſl. i. 484.

† All degrees of people live here, not only well, but ſplendidly well, notwithſtanding the manifold exactions of the duke upon all things: for none can buy here lands or houſes, but he muſt pay eight in the hundred to the duke; none can hire or build a houſe, but he muſt pay the tenth penny; none can marry, or commence a ſuit in law, but there is a fee to the duke; and none can bring ſo much as an egg or ſallet to the market, but the duke hath ſhare therein. Howell's letter from Florence in 1621.

two

two Italian miles from Florence. The road * is every where paved, and runs along a chain of hills. The country is not ſo fertile as that between Piſa and Florence; but it affords ſome pleaſant proſpects of vineyards and olive plantations: and in the neighbourhood of Sienna, on the left hand ſide the road, is a beautiful ſeat belonging to the marquis di Pieſco.

SIENNA.---The city is ſituated upon three hills †, which render the ſtreets very uneven; but this is compenſated by the agreeableneſs of the proſpects, and the ſalubrity of the air. It is about four miles in circumference, and contains near 17,000 inhabitants, who are civil, and of a chearful diſpoſition. The women are beautiful, and have more freedom than in many other parts of Italy. The beſt Italian is thought to be ſpoken at Sienna, on which account many foreigners reſide in it 'till they have learned the language. It is reckoned the ſecond city in the Tuſcan ſtate, and was formerly a republic, which had ſeveral diſputes with the Florentines, 'till the great duke took poſſeſſion of it in 1555; but as this is the laſt republick that fell under his ſubjection, ſo it is ſtill ſuppoſed to retain many hankerings after its ancient liberty. The magiſtracy conſiſts of a governor and ſenate, of nine perſons called Excelſi, whoſe preſident is ſtiled Capitaneo del Popolo. They flatter themſelves with retaining a kind of liberty in

* In the time of the ancient Romans there was a paved road, called Via Caſſia, from Florence to Sienna, and from thence to Rome, of which there are ſtill ſome conſiderable remains, though not kept in ſuch good repair as the Via Appia, which reached from Rome to Naples. Keyſler, i. 489.

† Sienna ſtands high, and is adorned with a great many towers of brick, which in the time of the commonwealth were erected to ſuch of the members as had done any conſiderable ſervice to their country. Theſe towers gave us a ſight of the town a great while before we entered it. Addiſon, p. 224.----The ſtreets are ſeveral of them paved with brick ſet edgeways.

Wright 377.

their

their election; but this is only an external ſhew, for the ſenate can take no meaſure of any conſequence without the permiſſion of the great duke.

It is an archbiſhoprick; and the city arms are Romulus and Remus ſucking a ſhe-wolf: for Sienna boaſts of being a colony founded by thoſe two celebrated brothers, but their claim is badly ſupported; though the twin-founders are to be ſeen in ſeveral parts of the city as ſucking the wolf, and particularly on a pillar of ophyr, fronting the ſenate-houſe *.

Cathedral.---There is nothing in this city ſo extraordinary as the cathedral, which a man may view with pleaſure after he has ſeen St. Peter's; though it is quite of another make, and can only be looked upon as one of the maſter-pieces of Gothic architecture. It is incruſted, both within and without, with black and white marble, alternately diſpoſed in rows. The materials are rich, the workmanſhip moſt elaborate, and the ornaments exquiſitely nice in the Gothic way. The very ſpouts are loaden with ornaments; the windows are formed like ſo many ſcenes of perſpective, with a multitude of little pillars retiring one behind another; the great columns are finely engraven with fruits and foliage, that run twiſting about them from the very top to the bottom; and the whole body of the church is chequered with different lays of white and black marble; the pavement curiouſly cut out in deſigns and ſcripture-ſtories †; and the front covered with ſuch a variety of figures, and over-run with ſo many

* In many of the publick places of the city there are figures of ſhe-wolves, ſet ſingle upon pillars and other eminencies, ſome in marble, ſome in copper; ſeveral of them have conſiderable marks of antiquity Wright, p. 377.

† The floor has an ornament truly fine and uncommon. It is deſigned in ſcripture-ſtories, by Domenico Beccafumi, commonly called Meccarino. The deſigns are not Moſaic, as ſome have ſaid, but are engraved in white marble, and the gravings filled up with a black mixture.

many little mazes and labyrinths of ſculpture, that nothing in the world can make a prettier ſhew to thoſe who prefer falſe beauties and affected ornaments to a noble and majeſtic ſimplicity.

The inhabitants boaſt that the ſix following popes were born in this city; Alexander III. Pius II. Pius III. Marcellus II. Paul V. and Alexander VII. whoſe fine marble ſtatues are erected in this cathedral; and alſo thoſe of St. Barnardin, St. Catharine, and Beatus Columbus. St. Catharine is the great ſaint of this place, of whom they report many groſs and abſurd traditions *.

In this church are alſo the twelve apoſtles in marble, by ſome of the diſciples of Bernini; and 170 plaiſter heads of ſo many popes, placed in different parts of the building. On the pulpit are ſeveral ſcriptural hiſtories, finely executed in white marble, by Nicolas Piſani. Over the great altar are twelve angels of braſs, and four large ſilver chandeliers. The wall about the altar is overlaid with lapis lazuli; and the roof of the whole church is painted with azure, ſtrewed, as it were, with golden ſtars.

mixture. The ſtile of theſe deſigns is truly great, and in ſome parts well executed, particularly in that of Abraham offering Iſaac. They keep them covered with boards framed and joined together, as ſo many table-leaves, at all times, except when they ſhew them to ſtrangers. Wright, p. 375. ---The principal object of admiration here is the pavement, which is inlaid with gems and the fineſt marbles; particularly that part under the great cupola is nobly executed, and the floor about the great altar repreſenting the intended ſacrifice of Iſaac is incomparable. The figures concerned in the ſacrifice in this laſt piece are all as big as the life, whereas the other pieces are much ſmaller. It would require the ſkill of the moſt ingenious painter to repreſent the hiſtory ſo well with colors as it is here in inlaid work. The artiſt who made it, according to ſome, was Maccarino; others ſay it was begun by Duccio di Sienna, and finiſhed by Beccafumi. Keyſler, i. 492.

* I think there is as much pleaſure in hearing a man tell his dreams as in reading accounts of this nature. A traveller, that thinks them worth his obſervation, may fill a book with them at every great town in Italy. Addiſon, p. 226.

The

THE Capella Ghigi in this church, made by pope Alexander VII. is exceedingly beautiful, and in a true taſte of architecture. There are in it two fine ſtatues of St. Mary Magdalen and St. Jerom, by Bernini *; and two fine paintings, a holy family, and the viſitation of the bleſſed virgin, by Carlo Maratti †.

IN the old library is painted in compartiments, on the wall, the principal actions of pope Pius II. the deſign by Raphael, and the coloring by Bernardino Pinturichhio, who was a diſciple of Perugino at the ſame time with Raphael. There are the three Graces, in marble, ſtanding in the middle of the library, which are fine antique pieces, but one of them has loſt its head.

THE Jeſuits' Church is very fine, and adorned with a great number of marble ſtatues. That of the Auguſtines is worth ſeeing for the admirable ſculpture on the high altar; and on each ſide of the ciborio, or tabernacle, ſtands a beautiful angel, of white marble, with a lighted taper in his hand. The Franciſcan Church abounds in fine painting; among which are, a deſcent from the croſs by Sodorno, Lazarus riſing from the grave by Franciſco Vanni, and ſome pieces of ſculpture by Beccafumi.

* One of a woman almoſt naked, and in a praying attitude; the other of an old man kiſſing a crucifix, on which he is reclining. The firſt probably may be deſigned for the penitent proſtitute, and the other for St. Jerom. Keyſler, i. 492.

† He was born at Camorano, near Ancona, in 1625. He ſtudied at Rome under Andrea Sacchi. His graceful and beautiful ideas were the occaſion of his being generally employed in painting madonnas and female ſaints. No man ever performed in a better ſtile, or with greater elegance of handling, and correctneſs of outline. By the example of his maſter, he has made ſeveral admirable portraits of popes, cardinals, and other people of diſtinction, from whom he received the higheſt teſtimonies of eſteem, as he likewiſe did from almoſt all the monarchs and princes of Europe in his time. He died in 1713, and was buried at Termini.

In the church of the Holy Ghoſt is a monument to the memory of a traveller whoſe attachment to the wines of Italy ſhortened his days. There is an epitaph inſcribed on it in Latin verſe, of which the following is a tranſlation.

"Wine gave me life, and wine has caus'd my death;
Nor did one morning yield me ſober breath.
Dry are my bones: at my ſepulchral ſhrine,
Drink chearful my repoſe; here pour the wine.
Adieu! ye honeſt lovers of the vine!

The Country towards Rome.---Our travellers lay at Pogi Brunzi, and the next day arrived at Forengeri, from whence they came to Aquapendente, the firſt town in the pope's territories, on the 10th of March.

That part of Tuſcany next the papal dominions is mountainous and barren, and the tops of the mountains are generally covered with clouds*. The frontier caſtle of Radicofani is ſeated on the higheſt mountain in Tuſcany, and is as well fortified as the ſituation of the place will permit†. Below the caſtle there is a large and well-built inn, with a chapel in one part of it, erected by the great duke for the convenience of travellers; for though there is a

* For the firſt two ſtages from Sienna to Radicofani, that is, as far as Buonconvento, the country is perfectly delightful, and the road runs between fine rows of trees regularly planted. The fields on each ſide are covered with vines and olive-trees; but as you advance farther, the country begins to abate of its fertility and beautiful appearance.

Keyſler, p. 495.

After having travelled to Aquapendente, that ſtands in a wonderful pleaſant ſituation, we came to the little brook which ſeparates the pope's dominions from the great duke's.

Addiſon, p. 222.

† At Ponte Centino we leave the pope's territories, and enter thoſe of the great duke. About eight miles from thence is the caſtle of Radicofani, the firſt on the great duke's frontiers that way. It ſtands on an high eminence, which is raiſed conſiderably above the reſt of the mountain. Wright, p. 374.----- The grand duke holds Radicofani and Borgo San Sepolero as fiefs of the eccleſiaſtical ſtate. The pope, however, ſays theſe laſt were only mortgaged to the Florentines, by pope Eugene, for 12,000 florins, and muſt on payment of that ſum be reſtored to the church. Puffendorff, vol. ii. p. 46.

town

town on the mountain, the aſcent to it from the road is difficult. Juſt before the inn is a fountain of very good water: but Mr. Addiſon obſerves, that "this ſavage proſpect put him in mind of the Italian proverb, that the pope has the fleſh, and the great duke the bones of Italy ‡."

‡ On the left hand from Radicofani towards Perugia, among the mountains, lies Chiuſa, or Cluſium, anciently the reſidence of king Porſenna; but it is now almoſt forſaken, on account of the unhealthfulneſs of the air.

BOOK II.

THE ECCLESIASTICAL STATE; OR, THE DOMINIONS OF THE POPE.

CHAP. I.

The SITUATION, EXTENT, REVENUE, POWER, and GOVERNMENT, both Spiritual and Temporal, of the HOLY SEE.

THE dominions of the Holy See compoſe what the Italians call Stato della Chieſa *, and are bounded on the north by the territories of the ſtate of Venice, by the Adriatic ſea on the north-eaſt, by Naples on the ſouth-eaſt, by the Tuſcan ſea on the ſouth-weſt, by Tuſcany on the north-weſt, and by the dutchies of Modena and Mantua on the weſt, which it encompaſſes on three ſides. Theſe dominions conſiſt of the Campagna of Rome; St. Peter's Patrimony; the dutchies of Caſtro, Spoletto, and Urbino; the marquiſate of Ancona; the Sabineſe; the Romagna, which comprehends the Bologneſe, and dutchy of Ferrara; the Perrugin;

* It contains the old Umbria, Picenum, Sabina, moſt of Latium, and part of Gallia Ciſpadana and Hetruria.

and the Orvietan. Beſides theſe provinces, the dutchy of Benevento, in the kingdom of Naples, and the county of Avignon, in the ſouth of France, belong to the pope.

THE greateſt length of this country, computed from Francolino in the dutchy of Ferrara to Terracina in Campagna di Roma, which is in a line from north-eaſt to ſouth-weſt, may be about 240 Italian miles: as to the breadth, from Civita Vecchia, in the patrimony of St. Peter, to Ancona, it is about 130 miles; but in many other places it is not near ſo broad, and in ſome parts it is ſcarce twenty miles *.

UPON the whole, it may be affirmed, that the pope, after the two crowned heads, is the moſt conſiderable power in Italy in point of dominions, and might be in every other reſpect, if any thing like the ſame policy was diſcoverable in the conduct of his temporal eſtates, that is ſhewn in the management of his ſpiritual authority. But his ſubjects are the hardeſt uſed, and yet his revenue is below that of any other prince, conſidering the extent of his territories; for it has never been computed at above two millions of Roman crowns, raiſed chiefly by a monopoly on corn, the duties on wine, and other proviſions: whereas Tuſcany, that is little more than half as big, produces twice as much to the grand duke. The pope's regular troops are now only fit for ſhew, his naval power very inconſiderable, and hardly any of his fortreſſes in a ſtate of defence: ſo that we cannot help wondering that this eccleſiaſtical empire has ſtood ſo long, grown up ſo high, and continues to enjoy a green old age, that does not ſeem to betray any ſymptoms of a ſpeedy diſſolution.

THE Campagna of Rome is under the immediate government of the pope; but the other pro-

* Two hundred and ſixty miles long, and 130 broad. Echard, p. 27.

vinces

vinces of the Eccleſiaſtical State are governed by legates and vice-gerents. As the pope is reputed the ſucceſſor of St. Peter, and the viſible head of the chriſtian church, he has unbounded prerogatives; ſo that his eccleſiaſtical dominion far exceeds his temporal. It is computed that the monks and regular clergy, who are abſolutely at his devotion, amount to about two millions *, diſperſed in all countries, to aſſert his ſupremacy over princes, and promote the intereſt of the church. The revenues theſe monks draw from the Roman catholick countries amount annually to near twenty millions ſterling; beſides the caſual profits ariſing from offerings, and the bounty given to the church by the people, who are taught that their ſalvation depends on this kind of benevolence.

IN the firſt claſs of the ſpiritual forces belonging to his holineſs are the cardinals, who are acknwledged princes of the church, and pretend to be next in dignity to crowned heads. They were originally no more than the pariſh prieſts of Rome, whoſe number was more or leſs, 'till it was fixed to ſeventy-two, in alluſion to the diſciples of Chriſt †. A cuſtom was introduced by pope Urban VIII. of making one

* Paul IV. boaſted that in Europe he had 288,000 pariſhes, and 44,000 monaſteries, under his juriſdiction. Puffendorff, ii. 107.

† The pope holds a conſiſtory of cardinals on eccleſiaſtical affairs, but they never intermeddle with his civil government. Heretofore a cardinal was content to be ſtiled his Excellency, but now they aſſume the title of Eminence, which was formerly given to princes, who thereupon took the title of Highneſs.---That ſuch cardinals ſhould preſume to have the precedency of every prince is an abſurdity. That they have conceived ſuch a high opinion of their dignity is owing to the exceſſive complaiſance of the Italian princes, who give them the upper hand; and a cardinal takes ſo much ſtate on himſelf, that he refuſes the precedency in his own houſe to a ſovereign prince of Italy.---The complete number of cardinals is ſeventy, who are the pope's council in ordinary, and have the right of electing him. They are diſtinguiſhed into three orders, ſix cardinal biſhops, fifty prieſts, and fourteen deacons. Their number was fixed by pope Sixtus V. Pollnitz, ii. 86.

of the pope's nephews prime minister, with the title of cardinal patron. These cardinals are of all nations; but the majority are always Italians, that the chair may not be removed from Rome, as it was once to Avignon by pope Clement V. and it is provided, that in all elections the persons chosen shall have the voice of two thirds of those who enter the conclave. All the subordinate dignities in the church may be considered as the nobility in this spiritual empire, to which the canon law is peculiar, under a truly despotic government.

TEMPORAL government is founded in the highest reason, as well as on divine institution; for without it men would constantly be exposed to rapine and confusion. But it has never yet been proved, that a spiritual monarchy is either necessary or serviceable to christianity: therefore, as this is an artificial fabric, it must be supported by arts; and the views of popes will always be different from those of temporal princes. If the pope's partizans say his authority is founded on the positive command of god, that should be proved clearly from scripture: if they say it is derived from St. Peter, it ought to be proved, not only that such an authority was vested in him, but that he was bishop of Rome, exercised it there, conveyed it down to his successors, and that the succession has not been interrupted. Instead of proving these things, the popish doctors decline meddling with them, and fill the heads of their people with things that no way concern the principal point. They talk of a long succession of popes, of the great antiquity and universality of the church: they appeal to fathers, councils, and miracles; and if any one is still dissatisfied, he is branded with the name of heretick.

IN most nations it has been thought best to have the crown hereditary, but this would not suit the papacy; for as there will sometimes happen a minority

nority in such kingdoms, it would not appear well to see the vicar of god riding on a hobby-horse, or to see the supreme director of Christendom going himself to school *.

IT is, indeed, an amazing thing to see the present desolation of Italy, when one considers what incredible multitudes of people it abounded with during the reigns of the Roman emperors; and notwithstanding the removal of the imperial seat, the irruptions of the barbarous nations, the civil wars of this country, with the hardships of its several governments, one can scarce imagine how so plentiful a soil should become so miserably unpeopled in comparison of what it once was. We may reckon, by a very moderate computation, more inhabitants in the Campania of old Rome than are now in all Italy: and if we could number up those prodigious swarms that had settled themselves in every part of this delightful country, it is thought they would amount to more than can be found, at present, in any six parts of Europe of the same extent. This desolation appears no where greater than in the pope's territories; and yet there are several reasons would make a man expect to see those dominions the best regulated and most flourishing of any other in Europe. This country is exceedingly fruitful, and has good havens both for the Adriatic and Mediterranean; which is an advantage peculiar to the pope and the Neapolitans above the rest of the Italians. There is no place in Europe so much frequented by strangers, whether they are such as come out of curiosity, or such who are obliged to attend the

* The pope does not, like other sovereigns, bind himself to any terms on his entering upon the government; and indeed it would be absurd for him, who is said to be guided by the Holy Ghost, to be laid under any restrictions. Puffendorff, ii. p. 104.

court of Rome on ſeveral occaſions, as are many of the cardinals and prelates, that bring conſiderable ſums into the pope's dominions. But this ſtate is thin of inhabitants, and a great part of their ſoil uncultivated: the ſubjects are wretchedly poor and idle, and have neither ſufficient manufactures nor traffic to employ them, which may be chiefly aſcribed to the very genius of the Roman catholic religion, that here ſhews itſelf in its perfection. It is not ſtrange to find a country half unpeopled, where ſo great a proportion of the inhabitants of both ſexes is tied under ſuch vows of chaſtity, and where at the ſame time an inquiſition forbids all recruits out of any other religion. Nor is it leſs eaſy to account for the great poverty and want that are to be met with in a country which invites into it ſuch ſwarms of vagabonds, under the title of pilgrims, and ſhuts up in cloiſters ſuch an incredible number of young and luſty beggars, who, inſtead of increaſing the common ſtock by their labour and induſtry, lie as a dead weight on their fellow-ſubjects, and conſume the charity that ought to ſupport the old, ſickly, and decrepid. The many hoſpitals that are every where erected, ſerve rather to encourage idleneſs in the people than to ſet them at work; not to mention the great riches which lie uſeleſs in churches and religious houſes, with the multitude of feſtivals that muſt never be violated by trade or buſineſs *.

* Addiſon, p. 113.

CHAP. II.

FROM

AQUAPENDENTE to ROME.

THE road between Florence and Rome is generally bad, and the inns upon it provide very indifferently both for eating and beds; but the country grows more level in the papal territories, where it is adorned with fine woods and lakes: however, it is very little cultivated, and the inhabitants seem to be few and poor. It is somewhat like travelling in a forsaken country, for the small number to be met with in the whole way, and even at the distance of five miles from Rome, where that city opens first to view.

AQUAPENDENTE is an episcopal see, situated on a rocky hill; but wretchedly built, and the people seem miserable. From this place, on the 11th of March, 1752-3, our travellers arrived at Bolsena, a town to the left, on the lake * of the same name, which is thirty-five Italian miles in circumference †. There are great quantities of wild-fowl in and about this lake, which is plentifully stocked with fish. In the middle are two islands ‡; in one of which is a convent of capuchins, most delightfully situated; and in the other, it is reported, that a famous queen of

* The Lago di Bolsena, which was antiently called Lacus Vulsinus.

† It is reckoned one and twenty miles in circuit. Addison, p. 221.

‡ In this lake are two islands, namely Bisentia and Martana, with a church on each island, one of which is dedicated to St. Christina, who was born at Bolsena, and her reliques are worshipped there. Keysler, i. p. 497.

the Oſtrogoths, a moſt excellent lady, was firſt confined, and afterwards baſely murdered, by her neareſt relation *. We find in Pliny, that theſe two iſlands were floating in his time; but now they are entirely fixed. He ſays, "The two floating iſlands in the great Tarquinian † lake move about with their groves, ſometimes aſſuming a triangular, ſometimes a globular form, but are never known to be of a ſquare figure ‡."

BOLSENA was antiently the town of the Volſinians ‖; and in a church-yard here is an old ſarcophagus, ſet on two pieces of pillars, with ſome odd ſculptures in baſſo-relievo. At one end is a woman naked more than from the waiſt upward; and at the other end is a drunken Silenus, ſupported by one behind him, who embraces him round the middle, with other figures on each ſide of him. There is alſo a ſatyr with his hands tied behind him, butting with his head at a goat, which is an exceſſive comical group. By ſuch a ſet of fanciful ornaments,

* In the iſland of Biſentina the unfortunate Amalaſunta, daughter of Theodoric, king of the Oſtrogoths, is ſaid to have been put to death in the year 534, by order of the ungrateful Theodatus, her couſin, whom ſhe had admitted to a ſhare in the government. Keyſler, i. p. 497.

† This lake derives the name of Tarquinian from Tarquinium, one of the twelve principal Etrurian cities, whoſe territories anciently extended to the Lacus Vulſinus, as may be ſeen in Dionyſius Halicarnaſſus, lib. iv. Strabo, lib. v. Livy, Frontinus, and Vitruvius; and to this day its ruins are called Tarquene, and may be ſeen on the right hand in the way from Bolſena to Rome.

‡ Perhaps theſe are the two floating iſlands mentioned by Pliny, with that improbable circumſtance of their appearing ſometimes like a circle, and ſometimes like a triangle, but never like a quadrangle. It is eaſy enough to conceive how they might become fixed, though they once floated; and it is not very credible that the naturaliſt could be deceived in his account of a place that lay, as it were, in the neighbourhood of Rome. Addiſon, p. 221. It is about forty miles from Rome. Wright, p. 374.

‖ Aut poſitis nemoroſa inter juga Volſiniis.

Juv. Sat. iii.

"---- Volſinium ſtood,
Cover'd with mountains, and inclos'd with wood."

we

we may see how merry the antients made with death §.

MONTEFIASCONE.---After having travelled some miles by the side of the Lago di Bolsena, they came to a wood called Bosco Helerno, which was much infested by robbers, 'till the whole banditti was suppressed by the vigilance of Sextus Quintus, who offered great rewards for destroying them. As soon as our travellers had got through the wood, they arrived at Montefiascone, on the 11th. This town is beautifully situated on an eminence, and the road runs by the side of the walls; but the post-house stands by itself, about a quarter of a mile from the town, which is famous for its white Muscadel wine*. It is an ancient place †, and has a large church, with a fine cupola, in which the old Chevalier de St. George was married to the Princess Sobieski.

VITERBO.---The same day our travellers came to Viterbo ‡, an ancient city, and the capital of that country which was annexed to the papal see by the gift of the celebrated Mathildis, to whose memory an inscription in stone has been set up in the council-house. The town is situated at the bottom of a hill, is large, well built, and contains about 15,000 souls. However, it has no less than sixteen parish churches, besides a great number of convents and

§ This sarcophagus, as a notable memento mori, is placed hard by the entrance into the church. Wright, p. 374.---Had the inhabitants observed a couple of lewd figures at one end of it, they would not have thought it a proper ornament for the place where it now stands. Addison, p. 222.

* This wine seldom comes to perfection, as it will not bear keeping. Keysler, i. 499.

† Some are for deriving the name of this town from Fiascone, which in Italian signifies a large flask; but it might with greater reason be deduced from the Falisci, the ancient inhabitants of the country in this neighbourhood, and it is conjectured to have been the capital of that people.-----It was the habitation of Virgil's Equi Falisci, Æn. vii. Addison, p. 222.

‡ From Montefiascone the road at first is on a descent, but you soon ascend to much higher mountains, which are to be crossed in the way to Viterbo, where a delicious plain begins. Keysler, p. 500.

hospitals:

hoſpitals: but it is principally famous for excellent fountains of extraordinary fine water, ſome of which are medicinal; and great numbers of people reſort here to drink them from Rome and other parts. Among the ſeveral fountains, that in St. Lucia's ſquare is juſtly admired as the moſt elegant for the workmanſhip, and affords the beſt water. The cathedral is an old venerable edifice, in which are the tombs of four popes, Alexander IV. Clement IV. Adrian V. and John XXI. but remarkable for nothing elſe.

THE Franciſcan nuns pretend to ſhew the body of St. Roſa di Viterbo, which is quite black, and dreſſed up like a mummy. She lies at full length in a fine gilt caſe, in a ſmall room belonging to the convent, with ſeveral large wax candles burning before her. The nuns ſay ſhe has been dead near 300 years; and ſhe ſeems to have been about eighteen years of age.

ABOUT three miles north-eaſt of Viterbo is a moſt delightful villa belonging to the duke of Lanti, whoſe palace abounds in fine pictures, antique ſtatues, and rich furniture; and nothing of the kind can exceed the gardens here for fountains, grottos, canals, walks, arbors, and groves. The palace of Caprarola is about ten miles from Viterbo, but out of the road. It was built in the ſixteenth century, by cardinal Alexander Farneſe, under the inſpection of the celebrated architect Barocci da Vignola; and the cielings and figures of ſeveral of the apartments are painted by the two Zuccaros. The gardens are likewiſe of an elegant deſign, and finely embelliſhed with proper ornaments.

ON the 12th, at noon, our travellers arrived at Ronciglioni; and came that night to Baccano*, a ſingle

* From Ronciglioni to Monte Roſi the diſtance is ſeven Italian miles, and from Monte Roſi to Baccano it is ſeven more. Hereabout, and

ſingle houſe, nineteen miles from Rome, where they arrived on the 13th.

Near Baccano are ſome ſulphur mines, which bring in a conſiderable revenue to the papal treaſury. Out of the lake of Baccano iſſues the ſmall river Cremera, which is now called La Varca, and is famous in ancient hiſtory for the ſurprize and ſlaughter of 306 of the Fabii by the Veientes *, whoſe capital is ſuppoſed to have ſtood at a place now called Storta †, within eight miles of Rome.

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and to a ſtage farther, to Storta, the country is mountainous, and the roads very bad. Keyſler, i. 501.

* We here ſaw the lake Bacca, that gives riſe to the Cremera, on whoſe banks the Fabii were ſlain.

Tercentum numerabat avos, quos turbine Martis
Abſtulit una dies, cum fors non æqua labori
Patricio Cremeræ maculavit ſanguine ripas. Sil. Ital. l. i.

"Fabius a num'rous anceſtry could tell,
Three hundred heroes, that in battle fell
Near the fam'd Cremera's diſaſtrous flood,
That ran polluted with patrician blood." Add. p. 221.

† The ruins of their capital city are at preſent ſo far loſt, that the geographers are not able to determine exactly the place where they once ſtood: ſo litterally is that noble prophecy of Lucan fulfilled of this and other places of Latium:

----- Gentes Mars iſte futuras
Obruet, et populos ævi venientis in orbem
Erepto natale feret: Tunc omne Latinum
Fabula nomen erit: Gabios, Veïoſque, Coramque,
Pulvere vix tectæ poterunt monſtrare ruinæ:
Albanoſque lares, Laurentinoſque penates,
Rus vacuum, quod non habitet niſi nocte coacta
Invitus.-----L. vii.

"Succeeding nations by the ſword ſhall die,
And ſwallow'd up in dark oblivion lie:
Almighty Latium, with her cities crown'd,
Shall like an antiquated fable ſound:
The Veian and the Gabian tow'rs ſhall fall,
And one promiſcuous ruin cover all:
Nor, after length of years, a ſtone betray
The place where once the very ruins lay:
High Alba's walls, and the Lavinian ſtrand,
A lonely deſart, and an empty land,
Shall ſcarce afford, for needful hours of reſt,
A ſingle houſe to their benighted gueſt." Add. p. 221.

CHAP.

CHAP. VI.

A CURSORY VIEW OF ROME:

COMPREHENDING

A Description of ST. PETER'S CHURCH; the PANTHEON; the CAPITOL; the VATICAN, its Library, and the Belvidere; the CASTLE of ST. ANGELO; the PALACE of MONTE CAVALLO; the PILLARS of TRAJAN, and ANTONINE; the ARCHES of SEVERUS, and CONSTANTINE.

WITH

REMARKS on the ANCIENT and PRESENT STATE of ROME.

OUR travellers, on the 13th of March, made their arrival at Rome, where they intended to make but a short stay this time, as they were to take the usual method of going to see Naples before the weather grew hot.

ABOUT a mile and half from the entrance of the city, at the port del Popolo *, they crossed the Tiber over the Ponte Mole, anciently Pons Milvius †;

* It is so called from the adjacent church and convent of S. Maria del Popolo. Wright, p. 195.

† Blainville says, he repassed the Tiber upon Ponte Mole, formerly Pons Milvius. This is one of the four bridges raised by Augustus upon the Flaminian road, as we are told by several ancient authors: but Mr. Dresprez says it was built by Æmilius Scaurus; and perhaps the name Pons Milvius is a corruption of Pons Æmilius. However that may be, it was upon this bridge, which might have been built by Æmilius Scaurus, and repaired by Augustus, that the deputies of the Allobroges were stopped, and the whole plan of Catiline's conspiracy seized in their pockets. It was likewise near this bridge that Didius Julianus was defeated by Septimius Severus; and it was from this bridge that the tyrant Maxentius fell into the Tiber, and was drowned, after being defeated by the emperor Constantine. Blainville's travels, vol. ii. p. 321.

but

but the Tiber is here a ſmall muddy river, and its banks quite unadorned. They entered this famous metropolis of Europe by the Strada del Popolo, which runs quite in a ſtrait line from the bridge to the port. This is the grandeſt entrance to Rome, and is very beautiful and ſtriking *.

THIS noble gate is the architecture of Michael Angelo; and, on entering it, a large area, or piazza, preſents itſelf, with an obeliſk in the center of oriental granate, from whence there run three very long ſtreets drawn to a point, in the ſhape of a gooſe-foot; and between them ſtand the two churches called le Gemelle, or the Twins, which have each a cupola, and a handſome portico.

THE Principal Streets.---The center ſtreet is called the Corſo †, and is the principal one in Rome, where the quality take the freſco of the evening in their coaches, moving up and down the ſtreet as in proceſſion; but this ſtreet is rather too narrow to be called beautiful: however, it runs through the whole city, and has ſome fine houſes in it, particularly the palaces Ruſpoli, Pamphili, and Bolognetti. The ſecond ſtreet is called la Strada Ripetta, which is remarkable only for the ſtairs leading down to the Tiber, that are of a grand deſign ‡. The third

* At one's firſt entrance through the gate del Popolo, a foreigner cannot but be ſtruck with admiration, when he looks right before him, which methought reſembled the grand decoration of a theatre; but when I caſt my eyes to the right and left, the ſcene was quite different. The firſt thing one perceives on the left hand of the ſquare is a church conſecrated to our lady, the architecture of which is very plain; and on the ſame ſide are ſeveral very ſorry houſes, or rather huts. The right hand of the ſquare conſiſts of hay, barns, and two or three wretched hovels. Memoires of Baron de Pollnitz in 1730, vol. ii. p. 2.

† It is called the ſtreet del Corſo becauſe there it is that, in the Carnival time, the Barbary horſes run races, and where there is the Paſciggio, or ring, frequented by the coaches every day. Pollnitz, p. 3.

‡ There are two flights of a ſtair-caſe, without ſteps, for the convenience of the horſes that carry the goods, which are landed at the foot of the ſtairs, that being one of the principal ports of Rome. Ibid.

ſtreet ends in the Square of Spain, and has nothing worth ſeeing in it.

The Strada Felice is fine, and about two miles long: all the ſtreets are neatly paved with a ſmall round ſtone, running in right lines; but they are not cleanly kept *. The Strada Felice is croſſed by another as ſtrait as itſelf, called Strada di Porra Pia; and where they croſs are four fountains, whoſe corners are adorned with nereids.

The Piazza d'Eſpagne, and within its liberties, is where the Engliſh and other ſtrangers of faſhion generally reſide. It is a priviledged place, under the protection of the Spaniſh embaſſador †. This ſquare is very irregular, and has no other good buildings than one palace belonging to the Spaniſh miniſter, and another ſtately edifice called Propaganda di fide, where people come from all nations to be inſtructed in the chriſtian religion: yet this ſquare is the place of rendezvous for all the beau monde in the city. Here the ladies ſit at their eaſe in their coaches, and receive the homage of the gentlemen ſtanding at their coach-doors. Thus an hour or two is ſpent every evening, in breathing the worſt air in Rome, mixed with clouds of duſt, peſtered with beggars, and incommoded by coaches, which preſs forward without obſerving rank or order.

The Cuſtom-houſe.---Moſt Engliſh gentlemen enter at the gate of Porto del Popolo in poſt-chaiſes, and drive down the Corſo to the Dogana, or cuſtom-houſe, which was made out of the hall of Anto-

* The ſtreets of Rome are many of them exactly ſtrait, eſpecially thoſe which were regulated by Sixtus V. and, among theſe, particularly that which bears the name he was called by before he was cardinal, Strada Felice. Wright, p. 196.

† Foreigners reſide commonly in the Square of Spain, and the ſeven ſtreets which run into it. This quarter belongs to the juriſdiction of the Spaniſh embaſſador, whither the Stirzi dare not purſue a criminal, or to venture being ſeen there. Pollnitz, p. 5.

ninus

ninus Pius. In the front are eleven columns of the Corinthian order, of a prodigious heighth, and greatly esteemed for their antiquity ‡. As soon as they arrive, there are people on purpose who attend to unload the baggage, which is carried into the Dogana, and opened by proper officers, who soon begin to tumble the things about, under a pretence of searching to the bottom for contraband goods; but a small present prevents any insolence of that kind. Therefore, in all places on the road in Italy, where are gabels, the safest method is to send for one of the head custom-house officers, and desire of him a bulletina, which they readily give on receiving a proper gratuity; and then the officer seals all the baggage with a particular mark of that dogana, by which means a traveller will pass several other gabels with no other molestation than stopping for them to examine the seals.

Pretended Antiquarians.---There are a set of people in Rome distinguished by the appellation of Antiquarians †, who offer themselves to strangers of quality, to serve them as guides in surveying the curiosities of the place. Too many of our young English noblemen have been deceived and imposed upon by these persons, especially if not competent judges in paintings and antiquities. These Antiquarians will make such novices believe a copy to be an original of Raphael, Angelo, Titian, or some other great master, which they purchase at an extravagant

‡ They pretend that these pillars have been the remains of forty-two, which supported the Basilica Antonina. It is upon the ruins of that Basilica this custom-house was built, and perfected in six months, by order of pope Innocent XII. The building is said to have cost 50,000 crowns, and Fontana was the architect. Blainville, ii. 321.

† When we are at Rome, we go through a course of antiquities, in the same manner as we formerly went through a course of philosophy; and we agreed with our antiquarian, whom we hired for that purpose, to begin with those antiquities which were in the neighbourhood of the city. Blainville, ii. p. 340.

price,

price, and procure a handſome premium from both buyer and ſeller. Some of them have been ſo ignorant in ſhewing the curioſities of Rome, that they could not tell the ſtatue or medal of Conſtantine, the firſt chriſtian emperor, from that of Alexander the Great. However there are a few of them perſons of ſenſe, judgment, and ability, who come recommended by ſome of the Roman nobility; but it is difficult to meet with one of this ſtamp, and the uſual method is to purchaſe a little uſeful book, called, a guide to ſtrangers, which points out and deſcribes moſt of the places and curioſities in and about Rome.

The Jews in this city are indulged in the uſe of ſynagogues; but are obliged to live all together in the Ghetto *, as they call ſuch places in the cities of Italy. At nine o'clock every evening the gates of the place where they live are ſhut up, and opened again in the morning; but at Eaſter they are locked up from Thurſday in paſſion-week 'till the Monday following, during which time no Jew dares to be ſeen abroad. When they appear in the ſtreets they are diſtinguiſhed by a piece of yellow ſilk, or crape, on the crown of their hats, and are ſubject to a great penalty if ſeen without it. They are moſt of them very poor, and little reſpect is paid to the richeſt of them. Their ſynagogue has a mean appearance; yet it has ſome fine apartments, adorned with a great number of ſilver lamps.

The Holy Week.---The 15th of March happened to be Palm-ſunday, when the pope preſents each cardinal and biſhop with a palm-branch in his chapel at Monte Cavallo. They walk with them in proceſſion round a great hall, with his holineſs carried before them in his chair on men's ſhoulders, who

* Theſe places have ſeveral little ſtreets, and a ſynagogue; but the gates at the ſeveral entrances are all ſhut about ſun-ſet. Wright, p. 31.

gives

gives his benediction to the people kneeling as he passes by. On Wednesday the 18th, the famous piece of music called the Miserere is sung, and for three nights successively: it is all vocally performed, and is wonderfully harmonious, as the voices sound like different instruments: but this piece of music is forbid ever to be copied *. On Holy Thursday the pope gives his benediction to the people from the lodge in St. Peter's: but first curses all heretics, and throws down a lighted torch †. He then excommunicates the Colonna family: but the excommunication is immediately taken off; which part of the ceremony was occasioned by a prince of this family having formerly starved a pope to death. It was always one of the most powerful families in Italy, and is so at this time. Afterwards his holiness washes the feet of a number of pilgrims, in commemoration of our Savior washing the feet of his disciples. Then the pope presents to each a nosegay of white flowers, and a medal wrapped in white paper, at the receiving of which they kiss his hand ‡. While the church is thus in mourning for the Savior of the world, upon Thursday and Good Friday, the pope's chapel is stripped of all orna-

* It is perhaps one of the finest pieces of music that ever was composed; and is so much valued here, that the master of the chapel dares not to give copies of it, nor the others to transcribe it, on pain of excommunication.

Pollnitz, ii. 96.

† The pope fulminates the apostolical censures against heretics by throwing down a lighted flambeau into the square. Ibid, p. 99.

‡ This ceremony of washing feet is a custom of ancient standing among the catholic princes. Thus at Vienna, Versailles, Madrid, and at several other courts, the empress, the queens, and other sovereign princesses, wash the feet of thirteen women upon Holy Thursday. Ibid, p. 98.

In this act of humiliation his holiness is accompanied, not only with a great number of bishops and cardinals, but many laymen of great distinction. A bishop held the bason, another the ewer from which he poured the water upon the feet of a poor priest, which his holiness kissed, after drying them with a towel, as he does to them all one after another in their order, and presents each of them with a nosegay.

Blainville, ii. 325.

ments, his throne is without a canopy, and he neither gives ſo much as one bleſſing, nor admits any perſon to kiſs his foot or his hand: but on Eaſterday he is dreſſed in his pontificalibus, and carried in his proceſſional chair to the chapel, where he celebrates high maſs; after which he is carried to the gallery facing the great ſquare, where he gives benediction to the kneeling populace, while the guns are fired from the caſtles of Monte Cavallo and St. Angelo. The bleſſing which the pope gives that day is ſolemn, and extends to the whole chriſtian world.

Our travellers took a view of ſome of the moſt remarkable places in Rome, before they proceeded to Naples; and firſt,

St. Peter's.----This magnificent cathedral of S. Pietro in Vaticano ſtands on the oppoſite ſide of the Tiber to the main part of the city, and is one of thoſe called Baſiliche, of which there are three others, Saint John Lateran, Saint Maria Maggiore, within the city, and St. Paul's without it. They are ſo called from their being once palaces, or courts of judicature *. And others were built in the ſame form, with a long nave, and a half round at the upper end, called Tribuna, from the tribunals which were held in that part. For theſe baſilicæ were not only royal palaces in the ſtricteſt ſenſe, but palaces of the principal nobility, and ſome of them courts of juſtice, where the centumviri ſate.

* This wonderful temple ſtands on the ſame ſpot where formerly were the temples of Apollo and Mars, and part of Nero's Circus, and is built in form of a croſs. Blainville, iii. 98.---Theſe and other principal churches of ancient foundation, in Rome, and elſewhere, have obtained the name of Baſiliche, for that ſome of them were turned from palaces, or courts of judicature, into churches. Wright, p. 199.---Voſſius has obſerved, that theſe baſilicæ were exactly in the ſhape of our churches, oblong, almoſt like a ſhip; and hence, perhaps, all our great domo's, or cathedrals, are ſtill called Baſilicæ. Baſil Kennett's Antiq. p. 48.

BEFORE this majeſtic ſtructure is a noble area, or piazza, capable of containing 200,000 men. On each ſide leading to the church is a beautiful colonnade, on the flat roof of which ſtand eighty-ſix ſtatues of ſo many ſaints, twice as big as the life, all deſigned by Bernini. In the centre is an Egyptian obeliſk, and two fountains that throw up a vaſt quantity of water. The obeliſk † was placed here by order of Sixtus Quintus, under the direction of the cavalier Fontana, in 1586; and it is ſupported by four lions of copper, couching on the four corners of the pedeſtal which bears them. The weight of it is ſaid to be 992,786lb. and the height of it eighty feet, excluſive of the baſe, which is thirty-ſeven feet. The colonnade was erected by Alexander VII. in 1661; and the ſteps from the area up to the church are called Limina Apoſtolorum.

THE building is of ſtone, brought from Tivoli, and called Tivertine, which is of a light ſandy colour, but not equal to the look of our Portland ſtone, in the opinion of one of our travellers againſt that of the artiſts, who call it a fine glowing color.

THE front is a beautiful portico, which was added to the church by Carlo Maderna. It extends along the whole breadth of the church, being 216 feet in length, and forty in breadth; but it terminates

† This obeliſk is ſaid to have been dedicated to the ſun by Seſoſtris, and that it was the firſt which was brought from Egypt to Rome, by the order of Julius Cæſar. It was firſt placed in the Circus Maximus, and dedicated to Auguſtus and Tiberius Cæſars, as appears by one of the inſcriptions; but afterwards removed by Nero to his Circus on the Vatican mount. Baſil Kennett's Antiq. p. 205.---Nothing can be imagined more grand and ſuperb than the area before the church. The oval colonnade round it has four rows of pillars, forming three ſeparate walks. The extent of this area may be eſtimated from the ſhorteſt diameter at the two fountains and the obeliſk, which is 180 common paces, and its longeſt diameter, from the beginning of the colonnade to the front of the church, which is 400. This colonnade conſiſts of 320 pillars, made of Tivoli free-ſtone, which are ſo large that three men can ſcarce graſp them. Keyſl. vol. ii. p. 136.

on the top in a ſtrait line, which has ſo bad an effect, that when one ſtands at a reaſonable diſtance to view this great church, the front appears like that of a manſion-houſe, the dome being thrown ſo far back, and the two cupolas hid, by the height and magnitude of this portico. The eight pillars that ſupport the architrave are nine feet in diameter, though but of one order *. Over this portico is the cloſet from whence the pope pronounces the public benediction on Maunday Thurſday, Eaſter-day, and Aſcenſion-day.

For the outward appearance of a cathedral, our St. Paul's has the advantage †; but for the inſide, nothing can be more grand and beautiful than St. Peter's, where every part is deceiving, the whole being ſo very large, and in ſo juſt a proportion, that all the parts ſeem leſs to the eye than they really are ‡. The height of the columns is ninety feet,

* The church itſelf was built by ſeveral popes, and the form of it changed by ſeveral architects. Bramante made the firſt deſign, and his model is now in the Vatican. After his death the deſign was altered by Raphael Urbin, Sangetto, and others. It was brought to the form of the Greek croſs by Michael Angelo, and prolonged afterwards to the form of the Latin croſs by Fontana, Maderna, and others. who ſtill continued the order of Michael Angelo. "It was begun by Julius II. and was finiſhed by Innocent X." Keyſler, ii. p. 135.

† For its general form, our St. Paul's agrees pretty much with it. It were to be wiſhed that ours had ſuch an approach as that has, than which nothing can be more grand and magnificent. Wright, p. 204. The front of St. Peter's is terminated by a ſtrait line at top, what has not ſo good an effect as the agreeable variety which is given by the turrets at each end, and the pediment riſing in the middle of the front of St. Paul's. Ibid. p. 206.

‡ St. Peter's ſeldom anſwers expectation at firſt entering it, but enlarges itſelf on all ſides inſenſibly, and mends upon the eye every moment. The proportions are ſo very well obſerved, that nothing appears to an advantage, or diſtinguiſhes itſelf above the reſt. It ſeems neither extremely high, nor long, nor broad, becauſe it is all of them in a juſt equality. Addiſon, p. 109.---Baron Pollnitz ſays, the inſide decoration of St. Peter's did not ſtrike him at firſt view, for he imagined that every thing there muſt be gold and azure, but he was miſtaken; tho', after having examined things cloſely, he was in a kind of extaſy at the variety of beauties he ſaw there. Pollnitz. ii. 10.

and

and the base of one of them makes so large an area, that there is a church built at the Quatre Fontani, which takes up no greater space.

The pavilion of the great altar is directly under the dome, and is supported by four wreathed pillars, about ninety feet high, of Corinthian brass, taken from off the Pantheon. They are the work of Bernini, and resemble those of the beautiful temple in the cartoons of Raphael *. On each column of this altar is a fine statue of an angel in brass, gilt, full seventeen feet high, which has a noble appearance.

Before this altar there is a descent to a vault, where, they say, are deposited half the bodies of St. Peter and St. Paul †. The place is hung full of silver lamps, which are continually burning; and the whole is encompassed by a marble balustrade.

Not far from this altar is an image, in copper, of St. Peter sitting in the action of blessing. His right foot is extended, and is considerably worn by people's kissing it, and rubbing beads against it.

At the head of the church is St. Peter's chair, supported by St. Austin, St. Gregory, St. Jerom, and St. Ambrose, the four fathers of the Latin church. There is a glory above, with angels, all of copper, a most costly and noble ornament. They say this is the chair in which St. Peter himself used to sit; but they pretend the real chair is within that which you see.

* They are adorned with festoons and foliage of the same metal, disposed in a most agreeable manner. There are little angels of a fine design, playing among the vines; and some bees, in relation to the Barberini arms, are seen upon the leaves about them. Wright, p. 208.---At this altar none can celebrate mass but the pope himself, and the cardinal dean by his express commission. Pollnitz, ii. 10.---The four pedestals are of marble, and finely executed by Francisco Fiammingo. Keysl. ii. 147. Blainville, iii. 99.

† The other half of them is elsewhere, either at the old basilica of St. Paul, without the city, or that of S. John Lateran. Wright, p. 208. Blainv. iii. 99.

At the angles under the dome are four large ſtatues; one is St. Andrew, by Fiamingo, and eſteemed fine; another is a ſaint, by Bernini; and a third is St. Veronica, by Francis Mochi. She is holding a napkin, with the impreſſion of our ſaviour's face, which repreſents as if the wind was blowing upon it. When Bernini firſt obſerved this, he ſarcaſtically aſked, from whence came that wind. Mochi anſwered, "From the crack you made in the cupola." At the diſcovery of which Bernini was obliged to quit Rome for ſome time. It was occaſioned by his making a ſtaircaſe in one of the ſupports of the cupola; and all means are ſtill tried to cloſe this crack, but to no purpoſe, for it continually enlarges, which muſt in time be of fatal conſequence to this noble church.

The pavement of the church is all of fine marble beautifully inlaid; and a great part of the building is incruſted with marble, to which they are daily adding ſome ornaments. Here are ſeveral fine monuments of the popes, and that of Alexander VII. has a grand deſign at the bottom, of death forcing through a curtain. The monument of Chriſtina, queen of Sweden, is adorned with curious ſculpture, and there is her picture in a great medal of braſs, which is perfectly well executed; but her body is depoſited within a plain tomb under the church. The mauſoleum of the counteſs Matilda is very magnificent, on which is her ſtatue of white marble, beautifully done. None can be interred in St. Peter's church, except the ſucceſſors of that apoſtle; but the popes permitted theſe two princeſſes to be buried there, who were of ſuch high birth, and had done ſo much for the church, that they well deſerved to be honoured with this diſtinction: for Matilda defended the church, at the head of her army, againſt the emperor Henry IV. and Chriſtina even abdicated her crown, and abandoned her dominions to embrace the

the Roman religion *. The architect Bramanta has also the honour of being buried here; and near his tomb is that of venerable Bede.

It would be endless to enter into particulars of the statues, paintings, mosaics, and basso-relievos, with which every part of St Peter's abounds; the ornaments are so many, and so curious, that the eye is so called off from one beauty to another, that it is difficult where to fix the sight.

There are in this church twenty-six chapels dedicated to different saints. In that called Clementina lies the body of St. Gregory the Great, and in another St. Chrysostom. There is something curious in every chapel, and the inimitable beauty of the altars round the walls are scarcely to be conceived.

In the sacristy, or vestry, are preserved the most valuable relics, richly cased in gold and silver ornaments; the church-plate, and other sacred utensils, in solid gold, enriched with diamonds and other precious stones, as chalices, candlesticks, crucifixes, shrines, and sacerdotal vestments, almost inestimable.

The expence of seeing the subterranean curiosities in the vaults does not exceed three paoli, or 1s. 6d. sterling; and a man walks before with a lighted torch all the way.

Though every thing in this church is admirable, the most astonishing part of it is the cupola, which is all wrought in mosaic. Within it are the twelve apostles in several compartiments, which fill the first great circle that goes round the cupola; above them, angels in like manner; and at the top of a lantern,

* Matilda's monument was erected by pope Urban VIII. in 1635; and Christina's was erected by Innocent XII. in 1702. "By her will the queen had ordered that her body should be interred in the Pantheon; but, to do her still more honour, Pope Innocent X. thought fit to have it buried in this church. She died in the year 1689, and the 64th of her age. The remains of the countess were conveyed to this place from the Benedictine convent of Mantua." Blainv. iii. 104.

which rises above the cupola, is represented the Padre Eterno, as an old man with his hands extended, after a very grand design of Annibale Caracci: and some of the side cupolas are also wrought in mosaic, after fine designs of Pietra de Cortona, and others.

The ascent on the outside is by a fine gradual stair-case up to the terras, which is large and spacious enough to contain several little shops where the mosaic work is done. From hence, by an easy ascent, you reach the top of the cupola, which affords a noble view of the city and all the country for several miles round. The inside of the ball on the top is capable of containing between twenty and thirty men, though from the ground it does not appear to be larger than a man's hand*: however, its diameter is about eight feet; and the cross on the top of it is fifteen feet and a half high. The proportion of St Peter's to that of St. Paul's is said to be as five to two. The upper length of the cross is almost as long as the greater one of St. Paul's. The length of the inside is 617 feet, and the breadth 450. The diameter of the inside cupola is 139 feet; and the whole height, from the top of the cross, above the lanthorn, to the pavement at the bottom of the church, is 434 feet†.

Upon

* Mr. Addison says, that upon his going to the top of it he was surprised to find that the dome which we see in the church is not the same that one looks upon without doors, the last of them being a kind of case to the other, and the stairs lying betwixt them both, by which one ascends into the ball. Had there been only the outward dome, it would not have shewn itself to an advantage to those that are in the church; or had there only been the inward one, it would scarce have been seen by those that are without: had they both been one solid dome of so great a thickness, the pillars would have been too weak to have supported it. Addison, p. 109.---From the top of this cupola there is a prospect of the sea, though it be forty Italian miles distant from Rome. Keysler, ii. 159.

† According to the chevalier Carlo Fontana's geometrical computation, the whole length of the edifice, the breadth of the portico, and the thickness of the walls included, is 970 Roman palmi, which are equal to 722 English feet, as calculated by Misson. The length within, from pope

Upon St. Peter's day the church is illuminated from the foundation to the croſs by lamps innumerable, which make a magnificent appearance; and the band of muſic ſtands the pope in 5000 crowns a year. "I believe, ſays Pollnitz, that though there were no other building in Rome but this church, it would be worth while to make a journey here on purpoſe to ſee it:" and for largeneſs and beauty it may be called the metropolitan church, not only of Rome and Italy, but of the whole world. Fontana ſays that it coſt about eighty millions of Roman ſcudi, or about twenty millions ſterling in his time.

The church is ſomewhat dark, on account of the thickneſs of the walls and the ſmallneſs of the windows. For the ſame reaſon it is alſo damp, which is ſuch a prejudice to the pictures on canvaſs or wood, that it has been found abſolutely neceſſary, as they decay, to ſupply their places with unperiſhable pieces in moſaic work.

At the entrance of the church, on the right hand, is the holy gate, which the pope opens and ſhuts every twenty-five years, at the time of the great jubilee. On the right of the portico is the ſtatue of Conſtantine the Great, carved in white marble, by Bernini, who has repreſented the em-

pope Eugenius's braſs door to the fartheſt altar, where St. Peter's pulpit ſtands, is 829 Roman palmi and a half, or 594 Engliſh feet. The breadth of the great nave, or middle iſle, which runs the whole length of the church, is 123 palmi, or 86 2-3ds Engliſh feet: but the whole breadth of the church, from the Capella del Coro to that of the Holy Sacrament, excluſive of the thickneſs of the walls, is 414 palmi, or 291 Engliſh feet. The height of the church from the pavement to the roof, not including the cupola, is 200 palmi, or 144 Engliſh feet; and the outward circumference of the church is 3000 palmi. The height from the pavement of the church to the top of the croſs is 593 palmi, or 432 Engliſh feet. The outward circumference of the dome is 620 feet, and the inward diameter is 143 Engliſh feet. St. Paul's church at London is a noble piece of architecture, but much leſs in its dimenſions than St. Peter's, its length being only 690 feet, according to Chamberlain. Keyſler, vol. ii. p. 143.

peror

peror on horſeback, in a poſture of aſtoniſhment at the appearance of the croſs, which is formed in Bas-relief upon the ſide of the portico, accompanied with the famous inſcription, In hoc ſigno vinces: and oppoſite to this ſtatue is that of Charles the Great, likewiſe on horſeback, done by Auguſtin Cornicchini, a native of Perſchia in Tuſcany; but it is not near ſo bold a figure as that carved by Bernini *, which is greatly eſteemed both for its remarkable ſize, being of a ſingle block of marble, and for its beauty.

WHOEVER is deſirous of an accurate account of the whole ſtructure of St Peter's church may be completely ſatisfied in Domato's treatiſe de urbe Roma, lib. iv. c. 9. in Bonanni's hiſtoria templi Vaticani Romæ, fol. 1700; and in Fontana's works †.

II. THE Pantheon, or St. Mary de Rotunda.---St. Peter's is eſteemed the maſter-piece of modern architecture, and the Pantheon is certainly the fineſt and moſt perfect remain of the antique. It is now commonly called the church de la Rotunda, becauſe of its round figure, and is a laſting monument of the magnificence of ancient Rome. This inſcription on the front ſtill remains to be read:

M. Agrippa, L. f. conſul tertium fecit.

"Marcus Agrippa, ſon of Lucius, built this when conſul the third time."

* Lorenzo Bernini was born at Naples, of Florentine parents, and was the Michael Angelo of his time. He died at Rome in 1680, in the 82d year of his age. He was of ſuch diſtinguiſhed eminence in painting, ſculpture, architecture, and mechanics, that no perſon of taſte ſhould omit ſeeing any of his works, of which eighteen ſpecimens are to be found in St. Peter's church.

† Blainville ſays, he and his company had viewed St. Peter's church above thirty times, yet they could never be tired of contemplating the incredible variety of moſt charming objects it contained. "The oftener we ſee it the more we are in a rapture. At every different viſit to it, nay, at every inſtant, freſh beauties, new perfections, diſplay and offer themſelves to the eye of a curious ſpectator. All the liberal arts have been, in a manner, exhauſted in raiſing and adorning this noble piece." Blainville, iii. p. 89.

THIS

THIS ſon-in-law to Auguſtus Cæſar dedicated this edifice either to Jupiter Ultor or the Avenger ‡, or to Mars and Venus, or more probably to all the gods in general, as the very name implies. But pope Boniface IV. in 607, conſecrated this temple to the true god, by dedicating it to the holy virgin and the chriſtian martyrs, with the title of Sta. Maria ad Martyres: and pope Urban VIII. adorned it with two towers in 1632, as appears by a Latin inſcription over the door within the edifice. However, this church is ſo much changed from the ancient Pantheon, as Pliny has deſcribed it, that ſome have been inclined to think it was not the ſame temple; but the cavalier Fontana has abundantly ſatisfied the world in this particular, and ſhewn how the ancient figure and ornaments of the Pantheon have been changed into what they are at preſent. The moſt remarkable difference is, that whereas they formerly aſcended by twelve ſteps, they now go down as many to the entrance.

THE outſide is entirely of Tivoli free-ſtone, and within it is incruſted with marble. The form is a rotunda, without pillars or windows, whoſe diameter is 142 feet and a half. It is 144 feet in height *, and is aſcended by a ſtair-caſe of 190 ſteps.

NOTHING is more majeſtic than the portico of this church, which is ſupported by ſixteen columns of oriental granate, all of a piece, and of the Corinthian order. The diameter of moſt of theſe pillars is near five feet, and the height of them thirty-ſeven, excluſive of the pedeſtals and capitals.

‡ Pantheon Jovi ultori ab Agrippa factum. Pliny, lib. xxxvi. c. 15.

* The ſtructure, according to Fabricius, is 140 feet high, and about the ſame in breadth; but a later author has increaſed the number of feet to 158. Kennet's Antiq. p. 39.---The roof of the Pantheon is a round dome, the diameter of which is ſeventy-two common paces. This agrees with 144 feet, or 218 palmi and three quarters, as it is computed by others. Some reckon the diameter within to be 132 feet, excluſive of the wall, which is 18 feet thick. Keyſler, ii. 191.

The

The colonnade is twenty feet long and twelve broad. The entrance into the church is alſo adorned with pillars, which are forty feet high; with an architrave of a ſingle piece of African or granate marble; and on the left hand, at entering this portico, is a large vaſe of antique Numidian marble, or porphyry, ſuppoſed by ſome to have belonged to Agrippa's baths, and by others to have been the repoſitory of his aſhes.

The walls within are lined with marble, even up to the cornice, which ſupports the roof. The light comes in only at a circular opening over the center, on the top, which diſperſes beautifully on the objects below; and this aperture is about nine feet in diameter. The pavement is made of large ſquare ſtones and porphyry, ſloping all round towards the center, where the rain-water falling down through the aperture is conveyed away by a proper drain, covered with a ſtone full of holes.

Eight fine altars are placed round this church, at which are two extraordinary porphyry pillars, and fourteen of giallo and granito, above nine feet round. At one of theſe altars, dedicated to the virgin Mary, is the monument of the great Raphael Urbin; and near it is that of Annibal Caracci. Over Raphael's monument ſtands a marble ſtatue of the virgin Mary, by Lorenzetto: and the buſt of Raphael, by Naldini, who alſo made that of Caracci, both being done at the expence of the generous Carlo Maratti. Over the tomb of Raphael is a Latin inſcription in proſe, compoſed by Caſay, importing, that "Raphael adorned the reigns of Julius II. and Leo X. by his immortal works as a painter and architect. He lived thirty-ſeven years complete, with an unblemiſhed reputation; and died on the 6th of April, being the anniverſary of his birth, in 1520." Under it is the following elegant diſtich, by cardinal Bembo:

Ille

Ille hic eſt Raphael, timuit quo ſoſpite vinci
Rerum magna parens, et moriente mori.

" Here Raphael lies, nature's great rival late;
In life his art ſhe fear'd, in death her fate *."

UNDER the buſt of Annibal Caracci is alſo a proſe Latin inſcription, which imports, " that, as he was next to Raphael in ſkill, genius, and reputation, he lies next to him in the grave. Raphael was fortunate; Caracci unfortunate, and died on the 15th of July, 1609, in the forty-ninth year of his age." It concludes with this poor diſtich:

Arte mea vixit natura, et vivit in arte
Mens decus et nomen, cætera mortis erant.

" My art makes nature live; the reſt may die;
But this my fame and honor will ſupply."

To this church belongs a religious fraternity of painters, ſculptors, and architects, ſeveral of whom are alſo buried in the rotunda; particularly, Primo del Vaga, Giovanni da Udine, Zuccarini, Taddeo Zuccari, Frederico Domenico Guidi, Lanfranco, and Barronio.

SOME authors affirm, that the roof of the Pantheon was at firſt covered with ſilver, which was ſtripped off by the ſoldiery in tumultuous times; and its moſt valuable ornaments were carried away by Conſtantine to Conſtantinople. The roof was afterwards covered with Corinthian braſs, which was taken away by pope Urban VIII. who had it melted down for the ſuperb altar in St. Peter's, and ſome pieces of cannon for the caſtle of St. Angelo †. As this pope

* Mr. Pope was ſo pleaſed with the thought, that he has inſerted it in his epitaph on Sir Godfrey Kneller, who died in 1723, in the 77th year of his age, and lies interred in Weſtminſter Abby, where his epitaph concludes with theſe lines:

" Living, great nature fear'd he might outvie
Her works; and, dying, fears herſelf may die."

† The front, on the outſide, was covered with brazen plates gilt, and the top with ſilver plates, which are now changed to lead. Martian, topograph. Rom. Antiq. lib. vi. c. 6. Fabric. Roma, c. 9.

was

was of the Barbarini family, Paſquin obſerved, that "the Barbarini had done worſe to Rome than the Barbarians;" and it is worthy of remark, that the rotunda was always ſpared in the ſeveral ſackings of Rome.

III. The Capitol.---This noble ſtructure was chiefly deſigned by Michael Angelo; but there are very little remains of the old Capitol, or Temple of Jupiter Capitolinus at preſent, yet enough to make a chriſtian church *. The old temple was firſt conſumed by fire in the Marian war, and then rebuilt by Sylla; who, dying before the dedication, left that honour to Quintus Catulus. This, too, was demoliſhed in the Vitellian ſedition. Veſpaſian undertook a third, which was burnt down about the time of his death. Domitian raiſed the laſt and moſt glorious of all, in which the very gilding amounted to 12,000 talents, or 2,250,000l. ſterling; on which account Plutarch has obſerved of that emperor, that he was like Midas, deſirous of turning every thing into gold.

* It had the denomination of Capitolinus from the head of a man caſually found here in digging for the foundations of the famous temple of Jupiter, called Capitolinus, for the ſame reaſon. Liv. l. i. c. 55.---The Capitol was the effect of a vow made by Tarquinius Priſcus in the Sabine war; but he had ſcarce laid the foundations before his death. His nephew, Tarquin the Proud, finiſhed it with the ſpoils taken from the neighbouring nations; but upon the expulſion of the kings, the conſecration was performed by Horatius the conſul. The ſtructure ſtood on a high ridge, taking in four acres of ground. The front was adorned with three rows of pillars, the other ſides with two; and the aſcent from the ground was by an hundred ſteps. The prodigious gifts and ornaments, with which it was at ſeveral times endowed, almoſt exceed belief. Suetonius tells us, that Auguſtus gave at one time two thouſand pounds weight of gold, and in jewels and precious ſtones to the value of five hundred ſeſterces. Livy and Pliny ſurprize us with the accounts of the brazen threſholds, the noble pillars that Sylla removed hither from Athens out of the temple of Jupiter Olympius; the gilded roof, the gilded ſhields, and thoſe of ſolid ſilver; the huge veſſels of ſilver, holding three meaſures, the golden chariot, &c. Liv. l. i. 38. Plutarch. in Poplicol. Dionyſ. Halicar. Tacitus. Sueton. in Auguſt. Plin. l. xxxiii.

The preſent Capitol, called by the people Campidoglia, ſtands upon the ſame hill where the old one was; and part of it is built upon ſome of the very ſame foundations. It was erected in the pontificate of Gregory XIII. and is a conſiderable building, with curioſities worthy the attention of a traveller, as it contains a conſiderable treaſure in antient and modern ſtatues, in baſſo relievos, and in all ſorts of fragments of antiquity. It is a large magnificent palace, with two ſpacious wings adjoining, in which are very grand apartments: the roof is flat, and adorned with many ſtatues. It has an eaſy aſcent from the ſtreet by a broad noble ſtair-caſe, enriched on both ſides with balluſtrades of free-ſtone. At the bottom of the ſtairs are two Egyptian lions *, which form two fountains: and at the top ſtand Caſtor and Pollux, holding their horſes, both coloſſal, in white marble; repreſenting thoſe heroes as they came expreſs to Rome, with the news of the victory gained over the Tarquins. They are certainly antiques, which is their chief excellency.

In the center of the area, fronting the city, ſtands the famous equeſtrian bronze ſtatue of the Roman emperor Marcus Aurelius Antoninus Pius †; which was erected to him "as ſon of Antoninus, grandſon of Adrian, great-grandſon of Trajan, and great-great-grandſon of Nerva, by the ſenate and people of Rome." From this exalted ſtation the emperor ſeems to take a ſurvey of the city, and with his hand extended to be now giving laws to Rome. It is eſteemed the fineſt

* Keyſler is miſtaken when he ſays, that "at the bottom of the aſcent, on each ſide, is a ſphynx of Egyptian marble, ejecting water." Keyſler, ii. 230. Wright calls them "two Egyptian lions," p. 321. and Pollnitz ſays, there "are two lions, of a kind of black ſtone like jet." p. 33. They might have been dug up near the church of S. Stefano del Cacco, where a temple of Iſis and Serapis is ſuppoſed antiently to have ſtood.

† It formerly ſtood in St. John Lateran; but was removed here by pope Paul III. in 1538.

piece

piece in the world, and was antiently in very high eſteem: the fore part of the horſe has vaſt ſpirit; but the belly ſeems too bulky. The Romans boaſt much of this ſtatue at preſent, and ſay, the Venetians offered as many ſequins of gold for it as they could incloſe in the belly, which was refuſed.

Within the wing, on the right hand of the area, there is a court with a portico, in which is a fine Roma triumphans, antique, of Greek marble, and great taſte. The figure is that of a woman ſitting upon a pedeſtal; on the front of which is a bas-relief, repreſenting Dacia, a female figure, in a moſt diſconſolate attitude; and on each ſide the pedeſtal ſtands a royal priſoner ‡. Here alſo is Marforio §, a coloſſal figure of a river god, repreſenting the Rhine in a reclining attitude. It is cut out of one block; and the workmanſhip is maſterly, eſpecially the head. This was called the correſpondent of Paſquin, a mutilated ſtatue, at the corner of a ſtreet in the city.

In the cortile to the right is the fine group of the lion ſeizing the horſe, whoſe head is perfect, in which are wonderful life and ſpirit. This admired piece was found on the banks of the Tiber, near the Oſtia gate, in the time of Paul III. Ficaroni ſuppoſes it to repreſent the engagement of ſome particular wild horſe with a lion in the amphitheatre; and that he had performed his part ſo well as to deſerve his ſtatue in marble; but the lion has got the advantage in this repreſentation, having faſt hold of his flank.

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‡ "This is a piece of great antiquity, and is univerſally admired by connoiſſeurs." Keyſler, ii. 235. Wright ſays, "they told him it was twenty Roman palms high: that ſome inconſiderable parts had been broken off, and reſtored; but the bulk of the figure is all antique, and of a great taſte." p. 321.

§ Its name is derived from the Forum Martis; and Marforio is a corruption of Martis Forum. Keyſler, 245. It is a coloſſal ſtatue, of a great ſtyle, and not ſo mangled as his friend Paſquin. Wright, 321.

NEAR the top of the ſtairs is the Millarium; a pillar of ſtone, with a braſs ball on the top, which ſtood formerly in the Foro Romano, and was erected by the emperor Auguſtus. From this pillar the Romans reckoned their miles to the principal places in the empire; for which reaſon it is preſerved here as a curious piece of antiquity.

IN the middle pile of buildings, which is much higher than the two others, is the reſidence of that magiſtrate who is now called "The Senator of Rome," and has under him three judges, one for criminal, and two for civil affairs. The ſide-wings are for the Conſervatori di Roma, to tranſact their buſineſs; which is, to take cognizance of abuſes in the markets, as to weight, meaſure, or price, and to take care of the antiquities of Rome, the walls, and the aqueducts.

IN the New Hall are ſeveral paintings, particularly the following:

1. THE rape of the Sabines, by Pietro Cortona.

2. BACCHUS and Ariadne, copied from Guido's, by Carlo Maratti.

3. DAVID with the head of Goliah; 4, and Judith with the head of Holofernes: both by Guercino.

5. ONE of Alexander's battles, painted by P. Cortona: it is ſo much eſteemed, that they ſay 14,000 crowns were refuſed for it.

IN the Great Hall, painted by Gioſeppe d'Arpino *, are,

1. THE battle of the Horatii and Curiatii; and other parts of the ancient Roman hiſtory.

* He is commonly called Cavalier Gioſeppino, by contraction, from Gioſeppe d'Arpino, a caſtle of that name in the kingdom of Naples, where he was born in 1570, and died at Rome in 1640. He was carried very young to Rome, where he became the competitor of Caravagio, and was made a knight of the order of St. Michael by the French king Lewis XIII. He has the character of a florid invention, a ready hand, and a good ſpirit in his works. His battles in the Capitol are the moſt eſteemed of all his pieces; but

2. A fine ſtatue in bronze of a camillas *, one of the youths who aſſiſted at ſacrifices.

3. Romulus and Remus ſucking the wolf, in copper. There is a breach in the left thigh of the wolf, which they ſay was done by lightning; as alſo that this is the ſame ſtatue which was in the old Capitol, and is mentioned by Cicero to be ſtruck by lightning in his time.

4. The copper ſtatue of the ſhepherd Cneius Martius †, pulling the thorn out of his foot. It ſtands on a high pedeſtal of oriental marble, and is eſteemed chiefly for its antiquity.

5. A buſt of Brutus the conſul in bronze, with eyes of an ancient compoſition, repreſenting the natural colors.

6. A fine medaglione of Mithridates, king of Pontus; a profile in marble.

7. A bronze ſtatue of Hercules, larger than the life; the club in one hand, and apples in the other.

8. The marble ſtatues of Hannibal and Scipio Africanus.

The room below, on the left, is full of Egyptian idols, lately found at Tivoli and the villa Hadriana; They look as if new from the hand of the ſculptor: a buſt with two faces, one of a cow, the other of a woman, in black marble: a crocodile: an annabis: and ſeveral ſtatues in the ſame color as the Egyptian ſtone called Baſaltes.

but he is ſuperficial in his other pictures, and has not dived to the bottom of his art. Freſnoy, p. 337. De Piles, p. 153.

* Theſe figures are rare in ſtatues, though frequent in baſſo-relievos, where the whole ceremonies of the ſacrifice are expreſſed. Wright, p, 325.

† He ſeems to be a youth not above ſixteen, with ſuch a ſlenderneſs of the arms as beſpeaks him to be a good deal ſhort of manly growth. He is ſaid to have been diſpatched with letters of importance from the Roman army to the ſenate, and it happened that a thorn ran into his foot as he marched in haſte; but eager to ſerve his country, or to bring ſome good news to Rome, he purſued his courſe without ſtopping to pull out the thorn. This afterwards coſt him his life, and cauſed the Romans to honor him with this ſtatue, in memory of his reſolution and fidelity. Keyſl. ii. p. 244. Wright, p. 325.

On

On the wall is placed a baſs-relief, repreſenting Perſeus leading Andromeda from the rock after her deliverance; ſhe is a graceful figure:

"Andromeda ſo charm'd the wond'ring ſight." Congreve.

Upon the wall facing the ſtairs is the Columna Roſtrata, an ancient monument, erected as a trophy for Caius Duilius, after his naval victory over the Carthaginians. The inſcription is ſuppoſed antique; but the pillar, and beaks of ſhips, were done by Michael Angelo *. Near it is a baſſo-relievo, repreſenting Curtius leaping into the abyſs.

In the 1ſt room up ſtairs is an antique vaſe on a pedeſtal, with a beautiful foliage upon it: four ſarcophagi, with relievos upon them, one of which is the battle of the Amazons; theſe were lately found. Second room: two Bacchanals: a boy with an antique maſque: a Roman matron ſitting, called an Agrippina. Third room: a large Egyptian ſtatue, lately found: an Antinous: the dying gladiator, whoſe right arm gives way to the weight of his body: the ſtatue of a youth, one finger on his mouth, and a horn in his other hand; this was lately found. Fourth room, of buſts; a double one of Epicurus and Metrodorus. Fifth room, of buſts: one of Fauſtina the younger, with a mouth admirably delicate; it was but lately purchaſed at a mean ſhop: a fine ſtatue of Marius; and one of Hercules in touchſtone. Sixth room: a beautiful ſtatue of a faun, with a goat by his ſide, and his ſyrinx hanging on the ſtump of a tree, all in a red Egyptian gra-

* Thoſe who admire antiquity will think all the other columns inferior to the Columna Roſtrata, ſet up to the honor of C. Duilius, when he had gained ſo famous a victory over the Carthaginian and Sicilian fleets, a. u. c. 493, and adorned with the beaks of the veſſels taken in the engagement. This is ſtill to be ſeen in Rome, and never fails of a viſit from any curious ſtranger. The inſcription on the baſis is a noble example of the old way of writing, in the early times of the commonwealth. Kennett's antiq. p. 54.

nate; this piece was found in 1745: a brazen vaſe: a Roman balance, or ſteelyard; and other things of that kind: the buſt of Diana: the ſtatue of Agrippina, with the young Nero: two ſtatues of the Diana at Epheſus: two coloſſal buſts of Trajan, and Antoninus Pius: a buſt of Adrian, with the face of agate.

THERE are many other antique ſtatues and buſts in the Capitol: of the former are Apollo and Bacchus, Flora, Adonis, Sabina, Poppæa, and one of the Sybils, which is excellent; of the latter are Plato, Alcibiades, Socrates, Diogenes, Archimedes, Sappho, Marcellus, and Hiero, with Trajan, Severus, and many other Roman emperors. There are alſo a coloſſal head of Domitian in marble, and one of Commodus in braſs: but the marble head of Apollo is regarded as one of the moſt curious pieces in all Rome; the noſe is rather too broad, otherwiſe it is perfectly beautiful, and reſembles a female, with ringlets of fine hair.

AMONG the modern ſtatues, the connoiſſeurs moſtly eſteem that of pope Urban VIII. in braſs, by Bernini; the coloſſal ſtatue of Leo X. in marble, by Lorenzetto of Florence; and that of Sixtus V. in bronze, deſigned by Fontana.

IV. THE Vatican.---Mons Vaticanus owes its name to the anſwers of the Vates, or prophets, that uſed to be given here; or from the god Vaticanus, or Vagitanus: but it ſeems not to have been incloſed within the walls 'till the time of Aurelian. This hill was formerly famous for the ſepulchre of Scipio Africanus, ſome remains of which are ſtill to be ſeen; but it is more celebrated at preſent on the account of St. Peter's church, the pope's palace, and the nobleſt library in the world.

THE Vatican is a palace belonging to the pope, extremely irregular, very high, vaſtly great, and ſo cloſe to St. Peter's that it gives a bad effect to the viewing

viewing of that cathedral. They ſay the number of rooms in it are twelve thouſand; but the air being unhealthy in this part, the pope reſides in his palace on Monte Cavallo *. No traveller can be ſuppoſed either to have opportunity or inclination to examine into the truth of this account, ſo that we muſt depend on the veracity of the pope's officers and domeſticks, whoſe authority for what they advance is the wooden model of this palace, which at preſent is not to be ſeen †. But if this account is any ways true, they muſt undoubtedly reckon every little cloſet to make up the number, for ſome of the rooms are large and magnificent.

THE beſt painters of Italy have ſtrove to diſplay the utmoſt of their art in the beautiful pictures that are every where to be ſeen in theſe apartments; and Raphael eſpecially has done wonders here. His maſter-piece is a picture repreſenting the hiſtory of Attila, which is charmingly done. And here are the great Arra's hangings after nineteen of his cartoons, which are expoſed to view at the feaſt of Corpus Chriſti. The ſubjects are, 1, the birth of our ſavior; one of the ſhepherds is playing on a bagpipe: 2, the preſentation in the temple: 3, the Magi adoring Chriſt: 4, the maſſacre of the innocents, in three diviſions, on three ſeveral pieces of tapeſtry:

* The pope's two palaces, called the Vatican and Monte Cavallo, deſerve to be mentioned before all the others; the firſt, for its extent and magnificence; the ſecond, becauſe the popes give it a preference to the other, from an opinion here that it ſtands in the moſt healthful air in the city. Pollnitz, ii. 24.---Adjoining to St. Peter's church, on the north ſide, is the ſpacious palace of the Vatican, in which are 12,524 rooms, or apartments; and the governor aſſured Mr. Keyſler, that in this palace there are 11,246 chambers, 22 courts, and 1200 hearths or fire-places. Keyſler, ii. 160.

† The Guardarobbe, the officers who have the care of the furniture, and ſhew you the apartments, tell you that there are above 12,000 rooms in that palace; and for your ſatisfaction they refer you to a model of the whole in wood: but whoever would take the pains to count them all would pay dear enough for his curioſity. Wright, p. 260.

5, the deſcent of our ſavior into the Limbrus Patrum: 6, Chriſt and the two diſciples at Emmaus: 7, Chriſt appearing as a gardener: 8, the reſurrection, in which the confuſion of the ſoldiers is nobly expreſſed: 9, the aſcenſion: 10, the deſcent of the Holy Ghoſt.

The ſeven next following are after the cartoons of Raphael at Hampton-Court. 11, The delivery of the keys to St. Peter: 12, the beautiful gate of the temple: 13, St. Paul preaching: 14, Annanias and Sapphira: 15, the wonderful draught of fiſhes: 16, the ſacrifice to Paul and Barnabas: 17, Elymas the ſorcerer.

The other two are, 18, the converſion of St. Paul: and, 19, the ſtoning of Stephen.

The Library.---The Vatican library is the fineſt and greateſt in the world, being full of manuſcripts in the Hebrew, Arabic, Greek, Latin, and other languages. Pope Sixtus V. cauſed it to be built from the very foundation, and ſpared no coſt to enrich it with the beſt books: but ſince his death it has been augmented by the Heidelburg library, and that of Chriſtina queen of Sweden. It is generally divided into two parts, the public and the private: the one is 300 feet long, and ſixty broad: the other conſiſts of two great rooms, into which the admittance is not ſo eaſily obtained, becauſe of the very ſcarce manuſcripts that are contained there.

In this library ſtands a wreathed pillar of oriental alabaſter, about ten feet high; and a ſarcophagus wherein is kept an aſbeſtos. Here are painted the chief works of Sixtus V. and the hiſtories of ſixteen councils: and to ſet in view the origin of learning in ſeveral countries, there are painted on large pilaſters ranged among the middle of the library, thoſe perſons who were reputed to have been the inventors of letters in diſtant languages; Adam, Abraham, Moſes, Mercurius, Ægyptius, Hercules, Cadmus, Cecrops, Pythagoras, and others, with the letters, which

which each of them are ſaid to have invented, written under their pictures.

They ſhew ſtrangers a Terence and a Virgil 1400 years old; the famous Vatican Greek teſtament, written in capitals, with the accents, 900 years old. The Goſpel of St. Luke and St. John in Latin, written moſtly in capitals, 800 years old. Here are carefully preſerved the book which our king Henry VIII. wrote againſt Luther on the ſeven ſacraments, with a dedication of it in two Latin verſes in his own hand-writing, to pope Leo X. *; and alſo a collection of the love-letters, both in French and Engliſh, of that monarch to Anne Bullen; which they commonly ſhew to all Engliſhmen who viſit this place †.

Chambers.---Among the chambers leading from the library is one of curious and beautiful antiquities; particularly a fine head of Auguſtus, cut from an onyx; and another of Fauſtina. Two ſmall Priapus's, one in the form of a cock's head; the other plain nature, which has a hole bored through for a ſtring to hang it about the neck by way of charm, as was uſual with the ladies of the antients.

2. Camera della ſpoliatura. The cieling is painted in freſco, the deſcent of the Holy Ghoſt, by Girolamo Mutiano, who was a native of Breſcia in Lombardy, and worked at Rome with Taddeo Zucchero. Pope Gregory XIII. employed him; and it was out of favour to him that his holineſs founded

* The manuſcript of Henry VIII. king of England, De ſeptem ſacramentis, is very neatly written, with this diſtich at the end:

"Anglorum rex Henricus, Leo decime, mittit
Hoc opus et fidei teſtem et amicitiæ. Henricus."

Keyſler, ii. 173. Wright, p. 269.

† Mr. Addiſon concludes his obſervations on Rome with a letter of king Henry to Anne of Bullen, tranſcribed out of the famous manuſcript in the Vatican, which the biſhop of Saliſbury aſſures us is written with the king's own hand. Addiſon, p. 211.

the academy of St. Luke at Rome, which was confirmed by a brief of pope Sixtus V. ‡.

3. Sala Regia, or royal hall, is painted by Zuccaro, Salviati, Vasari, and others. One piece by Vasari is the pope condemning heresy, with St. Peter and St. Paul in the air, and several other figures. There are other pictures of the same master, and particularly three that represent the circumstances relating to the assassination of admiral Coligni in the massacre at Paris.

4, 5. Capella Sistina and Paolina, which join together, contain several paintings of Michael Angelo; particularly at the upper end of the first, is his famous large picture of the last judgment; a grand and amazing piece. The cieling is by the same hand, and is a noble work, with historical pieces of the Old Testament, interspersed with the prophets and sybils. The sides of the chapel are painted by Peter Perugino, and the subjects are of the New Testament. The two pieces over the entrance, of the ascension, and angels destroying the seven mortal sins, are by Matteo di Leccia: and in this chapel was sung the Miserere.

In the Capella Paolina are two pieces by Michael Angelo; the crucifixion of St. Peter, and the conversion of St. Paul. The cieling by Zuccaro.

6. Sala Clementina is painted by Carolino di Borgo S. Sepulchro, who has drawn himself and his wife in one part: and at one corner is painted a brazen harp, which is a great deception to the eye.

7. The Capella Secreta is painted by Romanelli.

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‡ Though Mutiano understood historical painting, he was more fond of landskips, and was more a master of them. He died in 1590, aged sixty-two. By his will he left two houses to St. Luke's academy; and ordered that, if his heirs died without issue, all his estate should go to that academy, to build an hospital, for the benefit of such young students as came to Rome and wanted relief. De Piles, p. 181.

8. In

8. In the Sala di Predicatione is a piece of Moſes breaking the tables, by Mola.

9. In the Galaretta is a hiſtory of the pope and Charles V. by Romanelli.

10. In the gallery called the Lodge, are thoſe excellent paintings known by the name of Raphael's Bible; or the hiſtory of the Old and New Teſtament painted in freſco: the whole deſigned by himſelf, but not all painted by him. The figure of God dividing the light from darkneſs is of moſt grand invention. Eve, in the creation, brought to Adam, is agreed to be of his hand: ſhe is a picture of beauty and innocence. Moſes found in the ruſhes is another by Raphael, in which the landſkips, as well as the figures, are very beautiful. The laſt ſupper is doubted to be of his hand; yet what is not has been charmingly executed by his ſcholars.

11. The apartments of Raphael. Sala di Conſtantino, the hall of Conſtantine, in which is painted the hiſtory of that emperor, by Julio Romano, but deſigned by Raphael: the ſubjects are, Conſtantine haranguing his army, and the croſs appearing in the air: his battle with Maxentius at the Pons Milvius, a moſt grand and amazing performance: his being baptized by pope Sylveſter: and his donation of Rome to the ſame pope; which is made by the emperor on his knees, to the pope ſitting. On the cieling is a beautiful perſpective, repreſenting a crucifix in a temple, and an idol fallen down before it, broken to pieces. And at a corner of this hall is an admirable figure of Juſtice, ſaid to be painted by Raphael's own hand.

12---16. Beyond this are three other rooms, in which the principal paintings were both deſigned and executed by Raphael himſelf. In the firſt is Attila king of the Huns, on his march to ſack Rome. In the ſecond is Heliodorus dirven out of the temple of Jeruſalem. And in the third is Peter delivered

out

out of priſon by the angel, who is ſurrounded by a beautiful glory: St. Peter is aſleep. The whole ſeen as through an iron grate, and appears perfectly natural: a ſoldier aſleep on each ſide of him: on one ſide of the piece is repreſented the angel leading St. Peter away; and on the other, one ſoldier ſeems to acquaint another of his eſcape, who is in the expreſſion of great ſurprize.

In another room, called the Corpus Domini, are the diſpute of the doctors concerning the ſacrament: the ſchool of Athens: mount Parnaſſus, with the Muſes: pope Gregory IX. and Juſtinian the emperor delivering the digeſts of the law.

In another room is the Incendio del Bergo of St. Peter's; repreſenting a fire extinguiſhed by pope Leo IV. making the ſign of the croſs, and giving the benedictions.

These are all by Raphael; and moſt of them are bordered in chiaro oſcuro by Polidero of Caravaggio, in the duchy of Milan *. In theſe admirable paintings there is no great gaiety or gaudineſs of coloring to allure the eye: but there are things of much greater conſequence; the noble ſtyle of drawing, the grandeur of the ideas, the dignity of the characters, and the ſublimity of the expreſſion, raiſe ſuch ſentiments in the mind, as one would think the eye could hardly tranſmit to it: and as a certain ſign of ſuperior excellency, the more they are ſeen and conſidered, the greater is the pleaſure and the admiration.

17. In the Capella di Vaſari is the battle of the angels.

18. A room painted by Chigoli.

19. Two deſigns of the adoration of the ſhepherds, by Carlo Maratti: and a confeſſion, by Dominichino.

* He was born in 1495; and was murdered by his ſervant at Meſſina in 1543. Freſnoy, p. 227, 300.

20. A

20. A room all of Guido's painting: the transfiguration; the aſcenſion; and the deſcent of the Holy Ghoſt.

21. The Vatican gallery is painted with geographical figures, by Paul Brill, and others, adorned with antique buſts, and baſſo-relievos.

A ſmall chapel below is painted by Zuccaro; and and another by Mantigno.

In the apartments of Benedict XIII. are ſome deſigns of Dominichino: the freſco painting by Brill: and a model of the antient St. Peter's church and chair.

Belvidere.---Adjoining to the palace is the famous garden called Belvidere, or the Fair Proſpect. The ſituation is charming; and it ſeems to be rather three diſtinct gardens than one entire: however, it is beautifully ornamented with orange-trees, ſhady walks, and cool fountains; but it is chiefly admired for ſome great curioſities *. In the court ſtand theſe beautiful ſtatues:

1. The Pythian Apollo, the head of which is incomparably fine.

2. The Laocoön, with his two ſons; the work of Ageſander, Polydorus, and Athenodorus, all Rhodians, who, according to Pliny, joined together to make a group of Laocoön, his ſons, with their variety of attitudes, and the twining ſerpents, out of one block of marble. The contours are much ſofter than thoſe of Bandinelli's in the gallery at Florence; and the workmanſhip of this marble is judged to come the neareſt to fleſh of any other group or ſtatue in the world. The right arm of Laocoön was added by Michael Angelo, in gieſs or plaſter, as he would not preſume to ſupply the loſs

* In the middle of this palace is a ſpacious ſquare, ſurrounded with orange-trees and antique ſtatues, and therefore called Il Giardino delle ſtatue antiche. Keyſler, ii. 176.

in

in a marble one of his own work. It was found about the year 1506, in a garden near the remains of the baths of Titus, and is ſuppoſed to be the ſame original piece which ſtood in the palace of that emperor †. On ſome occaſions the ancient ſtatuaries took their ſubjects from the poets, and this Laocoön is too well known an inſtance among many others that are to be met with in Rome. The fate of Laocoön, endeavouring to reſcue his unhappy ſons, is deſcribed by Virgil in the ſecond Æneid, verſe 216 ‡. In this group Laocoön is ſhewn in the greateſt agony, with his eyes lifted up to heaven; and near him are his two ſons with the ſerpents twined about them, whom Virgil repreſents at ſome diſtance from their father, and expiring when he came to their relief.

3. Antinous, uſually called Admirandus, from its being the moſt beautifully proportioned of all the ſtatues of that name. The hands are broken off; and there is a piece of drapery over the left ſhoulder.

4. Two ſarcophagi, with good relievos on them.

5. In the middle of the court are two river gods, the Tiber and the Nile, with a porphyry baſon ſix yards in diameter.

6. The famous Torſo, a mutilated antique ſtatue, called the ſchool of Michael Angelo, as being what he ſtudied much after. It is ſaid to have been a Hercules reſting after his labors, and the work of Apollonius, the ſon of Neſtor, an Athenian. There are now left only the body and thighs: it is incloſed

†. The Laocoön of the Vatican is really admirable, whether conſidered as an original, or as an antique copy. Keyſler, ii. p. 177.

‡ Laocoön was one of the ſons of Priam, and prieſt of Apollo Thymbræus. He diſſuaded the Trojans from taking in the wooden horſe, and ran his javelin into it, which had like to have diſcovered the Greeks within; but Minerva is ſaid to have been angry with him for it, and to have cauſed two ſerpents that came out of the ſea to kill him and his two ſons.

with

with iron-work, and was dug up in the Campo de Fiori.

7. The emperor Commodus, in the figure of an Hercules: it is good, but ſhews a plain difference between the Greek and Roman taſte of ſculpture.

8. Venus and Cupid.

9. Another Venus ſtepping out of a bath; but neither of them in the beſt taſte.

10. In a portico, coming out of the court, is a dying Cleopatra *, eſteemed the fineſt of the ſubject.

V. The Caſtle of St. Angelo.---The Vatican joins by a covered gallery to the Caſtle of St. Angelo, which is the citadel of Rome, and a place of confinement for priſoners of ſtate. In it is the arſenal, which is in a very bad condition. The caſtle itſelf is regularly built, with five ſtrong baſtions, and is as noble a ſtructure as any in Rome for ſtrength and antiquity.

It is near the Ælian Bridge, which is handſomely built of ſtone, and ornamented with ſeveral curious ſtatues of angels †.

We are told, that St. Gregory the Great, being on this bridge when the plague violently raged at Rome, and meditating on ſo dreadful a calamity, caſt up his eyes to the caſtle, (then called Moles Adriani, where that emperor was interred) and ſaw an angel ſheathing his ſword, as a teſti-

* It is admirable, much in the ſame attitude as that in the Villa de Medicis; but this of the Belvidere ſeems much better and more delicate than the other, the head of which is modern. Wright, p. 268.

† Pope Clement IX. not only employed Bernini in enlarging the avenue to this bridge, but adorned it with ten ſtatues of ſo many angels, done from the deſigns of that celebrated artiſt. They are all larger than human figures, and executed by the moſt eminent hands of that age. The firſt angel on the right is the work of Antonio Raggi; the ſecond by Fancelli; the third by Lucenti; the fourth by Ferrata; the fifth by Dimenico Guidi; the ſixth by Giorgetti, eſteemed the beſt of all the ten; the ſeventh by Bernini himſelf; the eighth and ninth by Paolo Naldini; and the tenth by Morelli. Keyſler, ii. p. 183.

monial

monial that the plague ſhould ceaſe, which ſoon came to paſs; and from this ſurpriſing miracle it was called Caſtello St. Angelo: in memory of which tranſaction they have placed the image of an angel on the top of the caſtle, where the angel is ſuppoſed to have ſtood. It is of white marble, about twelve feet high, and done by Montelupo.

THIS caſtle was formerly the burial-place of the Roman emperors, and the large round tower in the center of this edifice was formerly adorned with many marble pillars and ſtatues; but moſt of them were deſtroyed by the Romans themſelves when the city was aſſaulted by the Goths, as may be read at large in Procopius and Baronius.

URBAN VIII. cauſed it to be fortified in the modern way; and the garriſon conſiſts of 200 ſoldiers. The governor is appointed by the pope, and is generally a prelate, whoſe ſalary is 500 crowns a month. Here is a cannon called the queen of Sweden, which carries a ball of ſeventy-five pounds weight.

THE Palace of Monte Cavallo.---This papal palace ſtands on what was formerly called Mons Quirinalis *; and has changed its name to Monte Cavallo, from the two great horſes of white marble which front one of the entrances into the palace. Two men are repreſented leading theſe horſes. Conſtantine the Great is ſaid to have brought them out of Greece, and to have placed them in his baths on the Quirinal mount. They were erected in the great area by Fontana, in the time of Sixtus V. and the figures in both have been ſuppoſed to repreſent Alexander and Bucephalus. Under one of them is written OPUS PHIDIÆ; under the other OPUS PRAX-

* This was ſo called either from the temple of Quirinus, another name of Romulus, or more probably from the Curetes, a people that removed hither with Tatius from Cures, a Sabine city. Kenn. anti. p. 31.

ITELIS;

ITELIS; which must be an egregious anachronism, as Phidias lived 150, and Praxiteles fifty years before Alexander †. Though it seems they are antique, yet the workmanship is not esteemed by judges ‡.

GREGORY VIII. began this palace, and several of the succeeding popes have carried it on, where they generally reside, as it is esteemed the best air in Rome. This building forms a long square, with a great court in the middle, encompassed with piazzas 500 paces in length. The two cross buildings are higher than those on the sides; and that at the farther end forms the main body of the edifice, which is more spacious than magnificent; and yet none of the apartments are good for much, except that of the pope, who indeed is well lodged. The furniture is not rich; nor are the paintings so fine as those in the Vatican; but from hence there is one of the most agreeable prospects that can be over almost all the city, and very far into the country.

OVER the great door of the palace is a balcony supported by two Ionic pillars, from whence the

† Phidias ninety, according to Pliny, lib. xxxiv. c. 8; and Praxiteles about forty. The horses are very large, and indeed of a great and noble style; but one of them, upon an attentive view, seems considerably better than the other, and has a good deal more spirit. The attitude is much the same in each, only one, as it were, reversed from the other, as a print from the plate. Wright, p. 274.

‡ They are valuable remains of Roman grandeur: however, several judges, who are not blinded by too great a regard for antiquity, find disproportions in the horse's limbs, and especially in the length of the neck. Keysler, ii. 187.---Had it been Bucephalus, he should have a large head like an ox. Phidias flourished in the 84th olympiad, in the time of Pericles, and 442 years before Christ. Praxiteles flourished in the 104th olympiad, 362 years before Christ. Alexander the Great flourished in the 111th olympiad. Howel's gen. hist. vol. i. p. 244.---The statues that most resembled Alexander were those of Lysippus, by whom alone this prince would suffer his image to be made. Many of his scholars endeavoured to copy after it, but none of them ever came up to Lysippus, who expressed the inclination of his head a little on one side towards his left shoulder, and his melting eye, with incomparable exactness. Plutarch in Alex.

pope

pope bleſſes the people on ſome ſolemn occaſions. Here are two ſtatues of St. Peter and St. Paul, by Maderno and Bertelotti; alſo a fine marble ſtatue of the Virgin Mary, by Pompeo Ferrucci. In the great court, on the ſide of a turret, is a Madonna and Chriſt in moſaic, done after a painting by Carlo Maratti: and on the wall of the great ſtaircaſe is a piece of painting in freſco of Chriſt, with a group of angels, by Meloti of Forli, who is ſaid to have been either the firſt inventor, or great improver, of the way of ſhortening figures for cielings.

In a hall, as you land from one branch of the ſtaircaſe, are ſeveral large cartoons, deſigned for the moſaic of St. Peter's, by Carlo Maratti, Andrea Sacchi *, Pietro da Cortona, Ciro Ferri †, and others. Here is a capital piece painted by Guercino, being one of thoſe which were taken out of St. Peter's church. It is the interment of St. Petronella, Chriſt in the clouds reſcuing her. The figure of her there is much admired, as is the coloring of the whole piece.

In the apartments which go off from the other branch of the ſtaircaſe are ſeveral excellent paintings, by Giovanno Lanfranco and other maſters.

There is a little chapel, the cupola of which is painted in freſco by Guido, who alſo painted the annunciation at the altar in oil.

In one of the galleries is a Madonna, Chriſt and St. John, little life, by Raphael; a fine nativity, by Maratti; Joſeph and his brethren, by Pier Franceſco

* He was born at Rome in 1601, and raiſed himſelf to great perfection in hiſtorical compoſitions. He was the beſt coloriſt of all the Roman ſchool: but his works are not numerous, becauſe he ſaid he never did any thing but what he propoſed ſhould be ſeen by Raphael and Hannibal. He was alſo an excellent architect, and died much lamented in 1661. Freſnoy, p. 369.

† He was born in 1628 at Rome, and died in 1690. He was bred under Peter Cortona, and finiſhed thoſe pictures which his maſter left imperfect at his death. Ibid, p. 395.

Mola;

Mola *; and a battle, by Borgognone, all in freſco.

GARDENS.---The gardens belonging to this palace are much admired by the Italians, who never travelled out of their own country, where gardening is not in the utmoſt perfection. The large garden is laid out in a good taſte, but is not taken care of as it deſerves. It is ſurrounded with high trees of cypreſs and laurel, with ſome hedges of myrtle. A delightful laurel grove leads from hence into the lower garden, where are very curious waterworks, one of which plays an organ, another imitates the notes of a cuckoo, and ſome the ſound of trumpets and kettle-drums.

At one angle of the large garden the pope has lately built two moſt elegant apartments for his particular retirement, and has furniſhed them after the Engliſh taſte, even to the hearth bruſh, and bellows, which are Engliſh commodities; and his holineſs has given it the name of "The Coffee-houſe."

PILLARS.---The columns, or pillars, were none of the meaneſt beauties of ancient Rome, and they were at laſt converted to the ſame deſign as the arches, for the honorable memorial of ſome noble victory or exploit, after they had been a long time in uſe for the chief ornaments of the ſepulchres of great men; as may be gathered from Homer's Iliad XVI. where Juno, when ſhe is telling the death of Sarpedon, and ſpeaking at laſt of carrying him into his own country, has theſe words:

> "Give the bold chief a glorious fate in fight;
> And when th'aſcending ſoul has wing'd her flight,
> Let Sleep and Death convey, by thy command,
> The breathleſs body to his native land.

* He was born at Lugano in 1609, and was the diſciple of Albani, whoſe ſtyle he acquired. He was in great eſteem for abundance of his fine performances in Rome, where he died in 1665. Freſnoy, p. 375.

His friends and people to his future praiſe
A marble tomb and pyramid ſhall raiſe,
And laſting honours to his aſhes give;
His fame, 'tis all the dead can have, ſhall live."
Pope's Homer, vol. iv. b. xvi. v. 549---556.

THE pillars of the emperors Trajan and Antoninus have been extremely admired for their great beauty and curious work; therefore they deſerve a particular deſcription:

TRAJAN'S Pillar.---This column is of Grecian workmanſhip, yet of the Tuſcan order. The breadth of it is twelve feet at the lower end, and ten and a half at the upper end. The pedeſtal is twenty-one feet. The whole breadth of the pillar is of one entire ſtone, and conſiſts of twenty-four in number to the height, which is 120 feet from the pedeſtal. The ſtaircaſe leading to the top is hollowed out of the ſolid ſtone, and the ſteps are 186; but it is very light by means of forty-four apertures or windows properly diſpoſed *. The baſe of the pedeſtal is cleared quite round, and is ſixteen feet below the ſurface of the ſtreet; which ſhews how much the earth has gained in this part of Rome.

IT very much reſembles the Monument in London, but with this difference, that it is all of marble, or at leaſt incruſted with it; and on the outſide are carved the heroic exploits of the emperor Trajan, in whoſe reign the Roman empire arrived to its utmoſt extent.

THE baſſo-relievos are carried round the pillar, and form twenty-three ſpiral circumvolutions from the bottom to the top; the ſubject of which is the expedition of Trajan againſt Deſebalus, king of the Dacians, and they contain near 2500 figures, but

* This pillar was ſet up in the middle of Trajan's Forum, being compoſed of twenty-four great ſtones of marble, but ſo curiouſly cemented, as to ſeem one entire natural ſtone. The height was 144 feet, according to Eutropius, lib. viii. Kennett, p. 53.

with

with so little regard to perspective, that those in the rear of a corps appear as large and as full in view as those in the front *.

One may see all over it the several figures of forts, bulwarks, bridges, ships; all manner of arms, as shields, helmets, targets, swords, spears, daggers, belts; together with the several officers and employments of the soldiers, some digging trenches, or measuring out a place for the tents, and others making a triumphal procession. But the noblest ornament of this pillar was the statue of Trajan on the top, twenty feet high, in a military dress, with a sceptre in his left hand, and in his right a hollow globe of gold, in which his own ashes were reposited after his death; but this has been obliged to give place to a brass gilt statue of St. Peter, to whom this pillar was dedicated by Sixtus V †.

Antonine's Pillar.---The column of Antoninus was raised in imitation of that of Trajan, and the pedestal is above the street. The plinth of its base is twenty-eight feet, its height 145 feet, the number

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* ---- Victura feretur
Gloria Trajani: non tam quod, Tigride victo,
Nostra triumphati fuerint provincia Parthi,
Alta quod invectus stratis Capitolia Dacis;
Quam patriæ quod mitis erat. Claud. 4. Conf. Hon.

"Thy glory, Trajan, shall for ever live:
Not that thy arms the Tigris mourn'd, o'ercome,
And tributary Parthia bow'd to Rome;
Not that the Capitol receiv'd thy train,
With shouts of triumph for the Daci slain;
But for thy mildness to thy country shewn." Addison.

† There could not have been a more magnificent design than that of Trajan's pillar. Where could an emperor's ashes have been so nobly lodged as in the midst of his metropolis, and on the top of so exalted a monument, with the greatest of his actions underneath him? Or, as some will have it, his statue was on the top, his urn at the foundation, and his battles in the midst. Addison, p. 206.---Eutropius says, that Trajan's bones were put in a golden urn, which was reposited under a column of 144 feet in height, standing in the Forum, which he built. Hist. Rom. l. viii.

of ſteps in the aſcent 190, and the windows in the ſides fifty-ſix. The ſculpture and ornaments were of the ſame kind as thoſe of Trajan, but the relievo not equal to it; yet the figure of Jupiter Pluvius ‡, in this of Antonine, is much admired for the ſublimity of its expreſſion. On the top ſtood a naked coloſſal figure of the emperor, as appears from ſome of his coins; but this has been ſupplanted by the ſtatue of St. Paul.

THIS laſt-mentioned pillar contains the acts of Marcus Aurelius Antoninus; but by one of the inſcriptions it appears to be dedicated to his father-in-law Antoninus Pius. However, Claudian takes notice of it in his De ſexto Conſ. Hon. thus tranſlated by Mr. Addiſon:

> "So mild Aurelius to the gods repaid
> The grateful vows that in his fears he made,
> When Latium from unnumber'd foes was freed.
> Nor did he then by his own force ſucceed;
> But with deſcending ſhow'rs of brimſtone fir'd,
> The wild barbarian in the ſtorm expir'd."

ARCHES.---Theſe were public buildings, deſigned for the reward and encouragement of noble enterprizes, erected generally to the honor of ſuch eminent perſons as either had won a victory of extraordinary conſequence abroad, or had reſcued the commonwealth from any conſiderable danger at home. At firſt they were plain and rude ſtructures, remarkable neither for beauty or ſtate; but, in latter times, no expence was thought too great in rendering them in the higheſt manner ſplendid and magnificent.

‡ The moſt remarkable piece in Antonine's Pillar is the figure of Jupiter Pluvius, ſending down rain on the fainting army of Marcus Aurelius, and thunderbolts on his enemies; which is the greateſt confirmation poſſible of the ſtory of the chriſtian legion, and will be a ſtanding evidence for it, when any paſſage in an old author may be ſuppoſed to be forged. Addiſon, p. 206.--- The noble figure of the Jupiter Pluvius is perfectly well preſerved, and the ſublimity of idea in that figure cannot be too much admired. It is to be ſeen in Bartoli's edition of this pillar. p. 15. Wright, p. 347.

At

At this time nothing was more uſual than to have the greateſt actions of the heroes they ſtood to honor curiouſly expreſſed, or the whole proceſſion of the triumph elegantly ſculptured on the ſides.

THE arches built by Romulus were only of brick, and that of Camillus of plain ſquare ſtone; but thoſe of Cæſar, Druſus, Titus, Trajan, Gordian, and others, were all entirely of marble.

As to their figure, they were at firſt ſemicircular, whence probably they took their names. Afterwards they were built four-ſquare, with a ſpacious arched gate in the middle, and little ones on each ſide. Upon the vaulted part of the middle gate hung little winged images, repreſenting Victory, with crowns in their hands, which, when they were let down, they put upon the heads of the conquerors, as they paſſed under in triumph *. The principal triumphal arches, which now remain, are thoſe of Titus, Septimius Severus, and Conſtantine, the laſt of which is the moſt magnificent and beſt preſerved.

TITUS's Arch.---In the way over the Campus Vaccinus to the Capitol ſtands the triumphal arch of Titus, which is a ſingle arch in good condition, and has a Latin inſcription, importing, that "the ſenate and people of Rome erected this arch to the emperor Titus, ſon of Veſpaſian." It was erected to celebrate his triumph over the Jews, after he had deſtroyed Jeruſalem. Within the paſſage are three baſſo-relievos, one over head, and one on each ſide; where are repreſented the river Jordan, the golden candleſtick, and table of ſhew-bread, which were in the temple of Jeruſalem.

ARCH of Severus.---This ſtands near the back of the Capitol in the Campus Vaccinus, and conſiſts of three arches of Grecian marble. It has ſuſtained

* Fabricii Roma. c. 15.

great damage, yet ſtill affords ſatisfaction to a curious ſpectator; and has ſome Latin inſcriptions on the two fronts, which ſhew, that "this monument was erected by the ſenate and people of Rome, to the moſt excellent emperors Septimius Severus and Marcus Aurelius, in acknowledgment of the reſtoration of the ſafety of the ſtate, and the aggrandizement of the Roman empire, by their virtue and valor."

CONSTANTINE'S Arch.---The triumphal arch of Conſtantine the Great ſtands in the Via Appia, at the junction of the Celian and Palatine mounts. Under the main arch are two Latin inſcriptions; that on one ſide ſignifies, "To the deliverer of the city;" and that on the other ſide, "To the author of the public tranquility." On both ſides the architrave is a Latin inſcription, importing, that "the ſenate and people of Rome dedicated this triumphal arch to the emperor Conſtantine, becauſe through a divine impulſe, with a greatneſs of mind, and by force of arms, he delivered the commonwealth at once from the tyrant and all his faction."

THIS arch is well kept up, though the architecture of it is very indifferent. There was once on the top of this arch a triumphal chariot, drawn by eight horſes of gilt metal, taken from the arch of Trajan, which was carried off by the plundering Goths. An admirable long baſſo-relievo, which was entire, and repreſented Trajan's victory over the Dacians, was cut into four parts, to adorn this of Conſtantine. Two of them are placed on the outſide, and the other two are within the great middle arch.

REMARKS.---Among the remains of old Rome, the grandeur of the commonwealth ſhews itſelf chiefly in works that were either neceſſary or convenient, ſuch as temples, highways, aqueducts, walls, and bridges of the city. On the contrary, the magnificence of Rome, under the emperors, was rather

for

for oſtentation or luxury than any real uſefulneſs or neceſſity, as in baths, amphitheatres, circus's, obeliſks, triumphant pillars, arches, and mauſoleums; for what they added to the aqueducts was rather to ſupply their baths and naumachias, and to embelliſh the city with fountains, than out of any real neceſſity there was for them *.

As to the extent of the whole city, the greateſt we meet with in hiſtory was in the reign of Valerian, who enlarged the walls to ſuch a degree as to ſurround the ſpace of fifty miles †; and the number of inhabitants in its flouriſhing ſtate was computed at four millions ‡: but at preſent the compaſs of the city is not above thirteen miles ‖; and the number of inhabitants are ſaid not to exceed 120,000 §.

Romulus divided his little city into three tribes, and Servius Tullius added a fourth; which diviſion continued 'till the time of Auguſtus. It was he firſt appointed the fourteen regions or wards; an account of which, with the number of ſtreets, temples, baths,

* Theſe ſeveral remains have been ſo copiouſly deſcribed by abundance of travellers and other writers, particularly by thoſe concerned in the learned collection of Grævius, that it is very difficult to make any new diſcoveries on ſo beaten a ſubject. There is, however, ſo much to be obſerved in ſo ſpacious a field of antiquities, that it is almoſt impoſſible to ſurvey them without taking new hints, and raiſing different reflections, according as a man's natural turn of thoughts, or the courſe of his ſtudies, direct him. Addiſon, p. 176.

† Vopiſc. in Aureliano.

‡ Lipſius de magnitud. Rom.

‖ Fabricii Roma. c. 2. According to Pliny, l. iii. c. 5. the city walls in Veſpaſian's time were 13,200 paces in circumference; and Vopiſcus, who wrote in Aurelian's time, magnifies them to 50,000.---To walk round Rome, as it is at preſent, the circuit of the city, including all the windings and angles of the walls, takes up at moſt but four hours, being about thirteen ſhort Italian miles. Keyſler, ii. 3.

§ It appears from Ciacconius's life of Gregory XI. that in 1376 all the ſouls in Rome amounted only to 33,000; under Leo, according to Paulus Jovius, they were increaſed to 85,000; in the tumultuous times of Clement VII. they ſunk again ſo low as 32,000; but in 1709 the number of births at Rome were 3662, and the whole number of inhabitants amounted to 138,568.

and other public buildings, may be ſeen in Panvinius, as follow:

Region I. Porta Capena. II. Cœlimontium. III. Iſis and Serapis. IV. Via Sacra, or Templum Pacis. V. Eſquilina. VI. Acta Semita. VII. Via Lata. VIII. Forum Romanum. IX. Circus Flaminius. X. Palatium. XI. Circus Maximus. XII. Piſcina Publica. XIII. Aventinus. XIV. Tranſtiberina.

These fourteen regions contained the compaſs of 238,459 feet; in which were contained 204 ſtreets, ninety-one temples, nineteen luci, eighty ædes, fifteen public baths, 754 private baths, ten curiæ, ten baſilicæ, four circi, nine fora, one ſhambles, five theatres, one amphitheatre, one coloſſus, eight columns, twenty-three porticos, ſixteen arches, 327 mills, 312 barns, and 2077 grand houſes

As to the gates, Romulus built only three or four, but as buildings were enlarged the gates were multiplied; ſo that Pliny tells us, there were thirty-four in his time. The moſt remarkable were, Porta Flumentana, ſo called, becauſe it ſtood near the river; Porta Flaminia, where the Flaminian way began; Porta Carmentalis, built by Romulus, and ſo called from Carmenta the propheteſs, mother of Evander; Porta Nævia, which Varro derives a nemoribus, from the woods which formerly ſtood near it; Porta Saliana, deriving its name from the ſalt which the Sabines uſed to bring in at that gate from the ſea, to ſupply the city; Porta Capena, called ſo from Capua, to which it led.

The Tiber was paſſed over by eight bridges, the names of which are thus ſet down by Marlian; Milvius, Ælius, Vaticanus, Janiculenſis, Ceſtius, Fabricius, Palatinus, and Sublicius.

Modern Rome is alſo divided into fourteen Rioni, or wards. Rione di Borgo, in which are St. Peter's church, the Vatican palace, the caſtle of St. Angelo, the mint, the inquiſition, the Ceſi and Barberini gardens,

gardens, and four churches. II. Rione di Traſtevere, which contains the new cuſtom-houſe, two palaces, three villas, nine churches, and one hoſpital. III. Rione di Ripa, where are twenty-two churches, two palaces, three villas, and ſome antique buildings. IV. Rione di S. Angelo, in which are two palaces, one church, and the jews-quarter. V. Rione della Regola, where are four churches, three palaces, the great hoſpital, and the charitable corporation, or Il ſacro monte della Pieta. VI. Rione de Parione; in this quarter are four churches, five palaces, three piazzas, and Paſquin's ſtatue. VII. Rione di Ponte, where are ſix churches, four palaces, the German college, and the bank, called Bancho del Spirito. VIII. Rione di Trevi, which contains ſix churches, eight palaces, the French academy of painting, Nerva's forum, and the temple of Minerva. IX. Rione di Colonna, in which are four churches, two palaces, and ſome antiques. X. Rione di Campo Marzo, where are ſeven churches, two palaces, four villas, and three piazzas. XI. Rione di S. Euſtachio, which has three churches, two palaces, and La Sapienza, or the univerſity. XII. Rione della Pigna, where are four churches, two palaces, and one college. XIII. Rione di Campidoglio, where are ten churches, the Capitol, Villa Farneſe, and antiques. XIV. Rione di Monti, in which are twenty-nine churches, three palaces, ſix villas, Trajan's pillar, and the Ghiſi gardens.

It is very probable, both from the preſent ruins and paſſages of ancient writers, that in moſt places the walls of the modern city were the limits of the ancient, and that the entire circumference of both was nearly equal: but there is a great difference in the number of buildings on the ſame ground-plot; for the plan of modern Rome plainly ſhews that one half of it is not built upon, and that thoſe places on which the moſt ſplendid and magnificent ſtructures

tures anciently ſtood are now turned to gardens, fields, meadows, vineyards, and even waſte ground*.

WHAT high ideas Petrarch entertained of the grandeur of ancient Rome appear from the following beautiful lines of that celebrated poet:

Qui fu quella di imperio antica ſede,
Temuta in pace e triomfante in guerra.
Fu! perch'altro che il loco hor non ſi vede;
Quella che Roma fu giace, s'atterra.
Queſte cui l'herba copre e calca il piede
Fur moli ad ciele vicine, et hor ſon terra:
Roma che'l mondo vinſe, al tempo cede,
Che i piani inalza, e che l'altezza atterra.
Roma in Roma non e! Vulcano e Marte
La grandezza di Roma a Roma han tolta:
Struggendo l'opre e di natura e di arte
Volio ſoſſopra il mondo e'n polve e volta.
E fra queſte ruine a terra ſparte,
In ſe ſteſſa cadea morta e ſepolta.

THE following is a new tranſlation of the above†:

"The ancient ſeat of empire here we trace,
In war victorious, dreaded ev'n in peace.
Alas! this ſite is all that now we know,
And what was Rome her ruins only ſhow.
Thoſe lofty ſtructures, which to heav'n aſpir'd,
Are levell'd with the earth, no more admir'd:
The glory of the world rude time devours,
Which humble plains exalts, and throws down mighty tow'rs.
Rome is no more! deſtroy'd by fire and ſword,
Her grandeur in her aſhes is deplor'd:
In ſcatter'd fragments lie, in ev'ry part,
The nobleſt works of nature and of art.
The glorious ruins her ſepulchre frame;
A monument of her extinguiſh'd fame."

WE may conclude this ſubject with the following ingenious epigram of Janus Vitalis, another Italian poet:

Quid Romam in media quæris novus advena Roma,
Et Romæ in Roma nil reperis media?
Aſpice murorum moles, præruptaque ſaxa,
Obrutaque horrenti vaſta theatra ſitu.

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* It is generally obſerved, that modern Rome ſtands higher than the ancient; ſome have computed it about fourteen or fifteen feet, taking one place with another. The reaſon given for it is, that the preſent city ſtands upon the ruins of the former. Addiſon, p. 175.

† There is a poor tranſlation of the ſame lines in Keyſler, vol. ii. p. 7.

Hæc

Hæc ſunt Roma: viden' velut ipſa cadavera tantæ
Urbis adhuc ſpirent imperioſa minas?
Vicit ut hæc mundum, niſa eſt ſe vincere: vicit,
A ſe non victum ne quid in orbe foret.
Hinc victa in Roma victrix Roma illa ſepulta eſt,
Atque eadem victrix victaque Roma fuit.
Albula Romani reſtat nunc nominis index,
Qui quoque nunc rapidis fertur in æquor aquis.
Diſce hinc quid poſſit fortuna; immota labaſcunt,
Et quæ perpetuo ſunt agitata, manent *.

* Thoſe who would be further informed about ancient Rome may conſult Plutarch in the life of Romulus. Livy, lib. i. Roſinus's antiquities. Polybius, lib. i. Florus, lib. i. c. 3, 7. Kennett's antiquities, p. 2. St. Evremont's reflections on the genius of the Roman people. Madrian's diſcourſes on Livy, lib. ii. c. 12. Paruta's diſcourſes, p. 59. ----Yet this once glorious city was the native country of the Bruti, Publicolæ, Camilli, Coſſi, Papirii, Cincinnati, Curii, Fabricii, Decii, Fabii, Scipiones, Catones, Marcelli, Metelli, Luculli, Craſſi, Pompeys, and Cæſars. Blainville, ii. 323.

CHAP. IV.

FROM ROME TO THE Frontier of the Kingdom of NAPLES.

OUR travellers ſet out from Rome for Naples on the 25th of March, 1753, intending to return to Rome, and finiſh their inquiry into its other curioſities †. From the gate of St. John Lateran they paſſed over the Campagna di Roma for about twelve miles, and arrived at a place called St. Marino, which town belongs to the prince Co-

† The gates of Rome are never ſhut; ſo that at any hour, by day or night, a traveller may come in, or go out of, the city without any difficulty. Keyſler, v. ii. p. 336.

lonna,

lonna, who has a handſome palace or caſtle here. In the great church is a famous piece painted by Guercino: it is the flaying of St. Bartholomew, and is eſteemed one of the fineſt colored pictures in the world neareſt to fleſh and blood. The ſame night they came to Velletri, which is three poſts or ſtages from Rome. This part of the country is very pleaſant, and the road leads through ſeveral fine woods, which abound with game.

VELLETRI.---This town was anciently called Belletri, and was then celebrated for the excellency of its wine *; but at preſent the caſe is very different. It is pleaſantly ſituated on an eminence, and the inhabitants ſay that Auguſtus Cæſar was born here: it is certain that the family of this emperor was of Velletri, and that he himſelf was educated in its neighbourhood †.

THE only palace now in Velletri is that which formerly belonged to the family of Ginetti, and was built by a cardinal of that name, from a deſign of Lunghi, a famous architect: but it now belongs to prince Lancellotti. The great ſtaircaſe is built with white marble, and is ſo magnificent and well contrived, that it is reputed the fineſt in all Italy. In the apartments are a grand collection of fine ſtatues, buſtos, baſſo-relievos, and paintings. The gardens are extremely well laid out, and afford a beautiful proſpect.

THE market-place is very ſpacious, in the middle of which is the ſtatue of Urban VIII. in bronze, executed by Bernini. This pope was of the Barbarini family, and is repreſented in the pontifical habit pronouncing the benediction. It ſtands on a marble pedeſtal, and was erected in 1637.

VELLETRI is an epiſcopal ſee, and has ſeveral fine fountains, which bear the marks of great antiquity.

* Pliny, l. xiv. c. 6.

† Dio Caſſius, l. lv.

IT was on the eminencies in the neighbourhood of Velletri that the combined army of Spaniards and Neapolitans posted themselves in an advantageous camp in May, 1744; and the Austrian army seized upon the rising grounds opposite to the confederate camp. His Sicilian majesty, the duke of Modena, and count de Gages, were at the head of the combined army; and the Austrians were commanded by Prince Lobkowitz *. They frequently cannonaded each other, and the Austrians cut off the communication of the confederate troops with their water; but the patience of his Sicilian majesty overcame this fatal obstacle, an engineer having discovered in the very camp a spring, which revived their spirits, and for which the king rewarded the discoverer with 3000 ducats. At last, prince Lobkowitz resolved to attack the confederates in their camp, and surprise the town of Velletri, where their head-quarters were. Night being come, on the 10th of August, the Austrian general divided his army into three bodies, with which he intended to surround Velletri, and carry off his Sicilian majesty and the duke of Modena. Count Brown and general Lynden advanced privately to Velletri, to execute these orders †. They marched softly by the vineyards, advancing round the mountains towards the sea, crossing the ancient way called Via Appia. Their march was so successful, that they arrived without any difficulty before the camp which was occupied by the great guard of the con-

* Both armies continued to complete their works on the eminencies, where each party appeared resolutely determined to employ their utmost efforts in distressing and annoying the other; though they came to no material action for a considerable time. Rolt's history of the general war, vol. iii. p. 329.

† Their detachment consisted of six battalions, six companies of grenadiers, and 1000 Sclavonians, with two regiments of dragoons, and one of hussars. Two false attacks were made at the same time by the generals Platz and Andreasi, to amuse the confederates, while the principal attack was carrying on. Ibid. p. 330.

federate

federate troops ‡. The Auſtrians immediately began a general fire, obliged the enemy to retire, and ſoon appeared before the ſouthern gate of Velletri, called the Gate of Naples; where, after forcing it, as likewiſe the guard, they advanced into the town, cutting to pieces all who made the leaſt reſiſtance, taking a great number of priſoners, and burning ſeveral houſes and magazines. Count Brown advanced immediately to the palace of Ginetti, where his Sicilian majeſty and the duke of Modena had taken their apartments, who had both fallen into the hands of the Auſtrian general, only for the eagerneſs of the Sclavonians in plundering; for while they were pillaging the houſe of the Marquis de l'Hoſpital, the French embaſſador, that nobleman had time to awaken the king and the duke, who found an opportunity of eſcaping through the gardens to the village Juliano, juſt before their apartments were entirely ſurrounded. The fire and the noiſe rouzed the reſt of the combined forces, who withdrew precipitantly to the tops of houſes and to the palace of Ginetti, where they poſted ſome troops †, who made a prodigious fire on the aſſailants. The Auſtrians in Velletri ſeized on all the baggage, plate, and furniture, of his Sicilian majeſty, the duke of Modena, the French embaſſador, and ſeveral other noblemen and officers of diſtinction; an immenſe booty, with which they retired *; and in their re-

‡ This guard was compoſed of four regiments of Spaniſh horſe, a regiment of Neapolitan dragoons, and an Iriſh brigade in the ſervice of Spain, among whom great havoc was made, which obliged them to retire with conſiderable loſs, and in the utmoſt conſternation, by different ways, to the main body of the army. Rolt's hiſtory of the general war, p. 331.

† Theſe were a body of carabineers and grenadiers, which were augmented by two battalions of the Walloon guards, who had entered the town. Ibid. p. 332.

* Count Brown was convinced of the eſcape of his Sicilian majeſty and the duke of Modena, and that theſe princes were returning, with count de Gages, and a ſtrong reinforcement, to prevent his retreat from Velletri.

treat

treat burnt all the tents of the confederate camp behind Velletri †. The Spaniards had 3500 men killed or wounded, and 1200 taken prisoners. They also lost twelve standards, and 3000 horses. The Austrians lost about 600 men killed and wounded, and 300 taken prisoners.

SUCH was the famous action at Velletri, in the year 1744; at which one of our travellers was present, and had a principal share in the direction of the Austrian artillery, during the whole engagement.

SERMONETA.---On the 26th, at noon, our travellers came to Sermoneta, which lies in a marshy unhealthful soil. In their way they passed by a place called the Three Taverns, where they say St. Paul was met by his friends as he was coming to Rome ‡. Sermoneta abounds in sulphur, which renders a very disagreeable smell; but in other respects it is pleasant enough, being situated on an eminence, amidst woods abounding with game and buffaloes.

SETIA.---About five miles from hence is situated the town of Setia, upon a hill. It was once the capital of the Volscians, and famous for its wine *, which is now very indifferent.

THE road runs along between the foot of the mountains and the great marsh called Palus Pomptina, which was formerly covered with villages, as

† After this the Austrian detachments united, and were supported by a large body of hussars, who secured their retreat, which was effected by little interruption; and the Austrian generals returned to their camp, having brought in all their booty, together with their prisoners. Ibid.

‡ Acts of the apostles, chap. xxviii.

* Martial, lib. x. ep. 74; lib. xiii. ep. 112.

The Austrian general immediately sent this intelligence to prince Lobkowitz, general Platz, and general Andreasi; informing them, that he was preparing to retire, with his booty and prisoners. Rolt's history of the general war, p. 333.

the

the Appian Way led through it §. Beyond Casa Nuovo the road bears to the left into a delightful valley, full of olive plantations, from whence is a continual ascent to Piperno, where our travellers arrived at night.

PIPERNO.---This town is seated upon an eminence, and was the ancient Pivernum, a city of the Volscians. The road is rough, and the town not commodious for travellers. From Piperno the road lies through a large wood of cork-trees, which is a kind of ever-green oak.

THEY entered upon the Appian Way †, which came out of the Pomptine marsh at an old Gothic tower, three miles before they came to Terracina where they arrived on the 27th at noon.

TERRACINA.---This town also lies on a hill, and is the last in the papal dominions. It was anciently the Port Anxur, but at present it is a poor place, and badly inhabited; yet it is an episcopal see. On the outside of the great church are to be seen the ruins of a temple dedicated to Jupiter, consisting of a piece of a column and frieze; a specimen of excellent workmanship. There are the ruins of the haven of Antoninus Pius, from whence is a fine view of the sea to the right, which is near the road.

LUCAN has described the very road from Anxur to Rome, that Horace took from Rome to Anxur.

§ The name of this country, in Pliny's time, was Palus Pomptina; but, instead of twenty-three towns which stood there in his time, only a few houses scattered through the country are now to be seen. Plin. hist. nat. lib. iii. c. 5.

† Before we came to Terracina, we entered on the Appian Way. We saw it continued along a marshy ground on our right hand, which would have been a nearer way than what we had come; but it is now unpassable, by reason of the condition of the marshes. Though in some places it be much broken, and the travelling over it very bad, in others it is wonderfully well preserved, notwithstanding it be computed to be near 2000 years old. Wright, p. 135.

It

It is not, indeed, the ordinary way at preſent, nor is it marked out by the ſame places in both poets †.

THE country in this neighbourhood, excepting ſome moraſſes, is very fruitful, and produces good wines. It exhibits ſeveral delightful gardens, and is interſperſed with little groves of orange-trees, which grow in the open fields. Beyond Terracina are to be ſeen the ruins of the temple of Janus; the palaces of Julius Cæſar, Adrian; and other remains of antiquity.

THE ſame night, our travellers came to Fondi, the firſt town in the kingdom of Naples; where they ſhewed their paſſes, which they were obliged to get when they departed from Rome ‡.

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† Anxur was planted on the mountain where we now ſee Terracina; and, by reaſon of the breezes that came off the ſea, and the height of its ſituation, was one of the ſummer retirements of the ancient Romans.

O nemus, O fontes! ſolidumque madentis arenæ
Littus, et æquoreis ſplendidus Anxur aquis!
Mart. l. x.

Ye warbling fountains, and ye ſhady trees,
Where Anxur feels the cool refreſhing breeze
Blown off the ſea; and all the dewy ſtrand
Lies covered with a ſmooth unſinking ſand.
Addiſon, p. 117.

‡ In going from Rome to Naples, it is requiſite to have a paſs-port, which is given gratis by the imperial miniſter, or the cardinal agent; and in returning from Naples to Rome another paſs-port muſt be procured. Keyſler, ii. p. 340.

BOOK III.

THE KINGDOM OF

NAPLES.

CHAP. I.

The SITUATION, EXTENT, REVENUE, POWER, and GOVERNMENT, of this Kingdom.

THE kingdom of Naples is the ſouth-eaſt part of Italy, bounded by the Adriatic ſea on the north-eaſt, by the Ionian ſea on the ſouth-eaſt, by the Tuſcan ſea on the ſouth-weſt, and by the pope's dominions on the north-weſt. The extent is 240 miles in length from the north-weſt to the ſouth-eaſt; 160 in breadth where broadeſt, and 80 in the narroweſt part. It is uſually divided into four large provinces, called Terra di Lavora, Abruzzo, Apulia, and Calabria †.

THE revenues of the crown amount to about a million ſterling yearly, ariſing from a compoſition of the nobility and gentry for certain ſums, in lieu of their perſonal ſervices, from a duty on houſes, and almoſt a general exciſe. The crown claims a power of taxing the nobility and gentry, and raiſing what forces the court thinks neceſſary; but the clergy are not taxed, as they grant a free-gift, which is proportionable to the taxes of the laity at leaſt.

† It contains the old Samnium, Campania, Apulia, Lucania, and Brutium, with a little of Latium. Echard, p. 39.

THE dignified clergy and nobility of this kingdom are so numerous as to be computed at twenty-five archbishops, 125 bishops, 300 princes, dukes, marquisses, and earls. The clergy possess one third of the kingdom; the crown, the nobility, and gentry, the rest: but the peasants have scarce any thing they can call their own, being subjects and vassals to their respective lords, who are like sovereigns wherever they are proprietors of the soil.

As the nobility and gentry hold their lands by military tenures, they have a numerous militia; but these are seldom called out, for the king usually maintains 15,000 regular troops in time of peace, and can raise more than double that number in time of war.

THE king has a fleet of armed gallies, and a few men of war, but unworthy the name of a fleet.

THIS country abounds with all kinds of grain, fruit, herbage, flax, and wine in the highest perfection. It also produces alum, vitriol, sulphur, rock-chrystal, marble, and several sorts of minerals. The wool is excellent, both for strength and fineness. Silk is produced in such plenty, that vast quantities of it are annually exported. Here are to be seen some of the finest herds and flocks in the world; and Neapolitan horses are highly esteemed throughout all Europe. Calabria is famous for its manna, and produces good saffron, which grows also in other parts of the kingdom.

THOUGH they abound in silk, that manufacture is not great, as they send most of it abroad unwrought. Besides, all the merchandize of this rich soil is carried abroad in foreign shipping, because they have few merchants or ships of their own, the proprietors of the lands selling the produce of their respective estates to foreigners.

MANY of the natives are of Spanish extraction, which induces them to follow the Spanish modes, and cloath themselves in black.

BEFORE

BEFORE the eſtabliſhment of the Roman republic in Italy, that part of it now called Naples conſiſted of many independent towns, principally inhabited by Grecian colonies, which were all gradually ſubdued by the Romans: and the Carthaginians, who had made ſome ſettlements there, being afterwards expelled Sicily, that iſland was alſo ſubdued, and became a Roman province. But, on the decline of that empire, in the fifth century, the eaſtern emperor poſſeſſed himſelf of one part of Naples, and the Goths of the other. The Lombards diſpoſſeſſed the Goths of their part, and remained maſters of it until they were expelled by Charlemagne, about the year 800. The Saracens ſubdued a great part of Naples in the ninth and tenth centuries; but they were driven out again by the pope, with the aſſiſtance of other chriſtian powers: in which ſervice Tancred the Norman, and his twelve ſons, had ſo principal a ſhare, that great part of this kingdom was given them by the pope. Robert, the ſon of Tancred, was created duke of Apulia and Calabria, by the German emperor; and Roger, the ſon of Robert, was made king of the Two Sicilies, compriſing Naples and Sicily. The heirs of Tancred enjoyed this crown to the year 1166, when they diſobliged the pope, who introduced the earl of Anjou and the French, and his poſterity were kings of Naples and Sicily until they were diſpoſſeſſed by the Spaniards in 1504 †. The kings of Spain continued ſovereigns of Naples to 1707, when the Spaniards were expelled from thence by the Impe-

† Frederick, emperor of Germany, was crowned king of Naples by pope Honorius III. in 1218; and John, deſcended from Baldwin, king of Jeruſalem, gave one of his daughters in marriage to that emperor, and the title of that kingdom in dower with her; and from that time, whoever is king of Naples has that title annexed. Machiavel's hiſtory of Florence, p. 12.

rialiſts, and Naples was confirmed to the emperor Charles VI. by the treaty of Utrecht, in 1713.

UPON the breaking out of the war, on account of the Poliſh election in 1733, France, Spain, and Sardinia, united againſt the emperor, which entirely changed the face of affairs in Italy. The king of Spain had obtained all he could pretend to in right of his queen, and began to revive the claims which he renounced in right of his crown. While the French and Piedmonteſe attacked the Imperialiſts in the Milaneſe, the infant Don Carlos, the king of Spain's ſecond ſon †, in March 1734, penetrated through the Eccleſiaſtical dominions with a Spaniſh army, commanded under him by the count de Montemar, and arrived on the frontiers of the kingdom of Naples. The count de Viſconti was then viceroy for the emperor, whoſe troops were defeated at Bitonto. Don Carlos, duke of Parma and Placentia, and hereditary grand prince of Tuſcany, became king of the Two Sicilies, in virtue of the ceſſion made to him of his father's rights; which rights, however, he had renounced in favor of the emperor. The new king conſtituted the duke de Montemar viceroy of Sicily, who ſoon conquered that iſland; and Don Carlos was crowned at Palermo, as he had been at Naples where he afterwards kept his reſidence. In 1738 he married Mary Emilia Chriſtina, daughter of Auguſtus III, king of Poland, by whom he had a numerous iſſue ‡.

UPON

† He was ſon of Philip V. king of Spain, by his ſecond wife the princeſs Elizabeth Farneſe, niece and heireſs to the late duke of Parma. He was born the 20th of January, 1716, and was crowned king of the Two Sicilies in July, 1735.

‡ Don Carlos ſucceeded to the crown of Spain, on the death of his brother-in-law Ferdinand VI. in 1759. His eldeſt ſon Don Philip was then thirteen years of age, and was formally deprived of the ſucceſſion to the crown of the Two Sicilies by an act of abdication and ſettlement, dated at Naples, Oct. 6, 1759, and ſigned by his father, in favor of his third ſon, and in prejudice to the natural right of the elder. It was thereby declared, That, "according to the

UPON the whole, the kingdoms of which this prince is poſſeſſed are in themſelves as rich, fruitful, and happily ſituated, as even the moſt ambitious monarch could deſire. They abound, not only with all the neceſſaries of life, but with a variety of uſeful commodities that might ſerve the purpoſes of an extenſive commerce, for which both kingdoms were formerly famous, and for the carrying on of which they are furniſhed with capacious and convenient ports. His ſubjects are numerous, and might be rendered induſtrious; but the prerogatives of the crown are of ſuch a nature, the authority of the nobility over their vaſſals ſo exorbitant, and, above all, the power and property of the clergy ſo exceſſive, that there are hardly any countries where the generality of the people are more diſſolute in their morals, or more wretched in their circumſtances: which is the true reaſon that, in the midſt of ſo many natural advantages, the crown of the Two Sicilies is regarded in ſo unintereſting a light, confirmed by that impunity with which both its commerce and coaſts are inſulted by the corſairs of Barbary.

the ſpirit of the treaties of this age, Europe required that the ſovereignty of Spain ſhould be ſeparated from that of Italy, when it could be effected without tranſgreſſing the rules of juſtice: That the prince royal had neither the principles of reaſon, reflection, or judgment; and, as he had been in that ſtate ever ſince his infancy, he was not only incapable of any act of religion or reaſon, but there was not even the leaſt ſhadow of hope that he could ever acquire the uſe of his faculties." For theſe reaſons the king his father, before his departure for Spain, conferred the ſucceſſion of the crown of the Two Sicilies on his third ſon Don Ferdinand, who was born the 12th of January, 1751, and was thereby conſtituted king of the Two Sicilies, with a regency to act during his minority, which was to expire at the age of ſixteen; and the crown was limited to the male deſcendants.

CHAP. II.

FROM THE TOWN OF TERRACINA TO THE CITY OF NAPLES.

THERE is a fine foreſt of bay-trees, and an open gate through an old wall called Porticillo *, between Terracina and Fondi, which is the boundary between the Eccleſiaſtical ſtate and the Neapolitan territories. Fondi is a poor town, in a marſhy, unwholeſome ſituation; but as the Appian Way goes all along it, care is taken to keep the ſtreets of the town well paved. It was burnt by the famous Barbaroſſa, who ranſacked the place, and carried away the principal inhabitants as ſlaves to Algiers.

ON the 28th of March, at noon, our travellers arrived at Mola, about eight miles from Fondi, through a good road, between fine hills covered with

* After travelling ſometime, partly on level, and partly on riſing grounds, we came at laſt to an old wall, fortified with a no leſs ancient tower, which divides the pope's dominions from the kingdom of Naples. The place where it ſtands is not more than three miles from Terracina, and called Portello. We here ſee a large ſquare pile, with a piece of marble fixed in it, containing a Latin inſcription, which implies to the traveller, that "Here are the boundaries of the kingdom of Naples: that, if you come as a friend, you will find every thing to your mind in this country; all bad cuſtoms being aboliſhed, and good laws eſtabliſhed, under the reign of the Catholic monarch Philip II. and the adminiſtration of the duke of Alcala, viceroy of Naples, in 1568." Blainville, vol. iii. p. 215. Wright, p. 136.

olive-

olive-trees. Their baggage was ſearched at this place, which is ſuppoſed to be the ancient Formiæ in Campania; though it is now of little conſequence. It is ſituated near the ſea, where is a cuſtom-houſe, and a beautiful garden. The ruins of a palace are to be ſeen in this neighbourhood, which is ſaid to have belonged to Cicero, who was murdered as he went from hence by Popilius Læna. The port between Formiæ and Cajeta has been always underſtood for that into which Homer brings Ulyſſes and his friends, where they were affrighted with the gigantic Læſtrygons †.

OPPOSITE Mola lies the town of Gaeta, the fortreſs of which is about three miles from Mola, and by water is an hour's paſſage; ſo that many travellers go over the gulph to viſit that place, which was formerly called Cajeta, who, as Virgil tells us, died and was buried here ‡. This town is ſituated on a rock, which on the ſea-ſide ſeems inacceſſible. It has ſome tolerable buildings, particularly the cathedral, in which are ſome good paintings, and the ſteeple is reckoned a great curioſity: beſides, they here ſhew a pillar, which they pretend belonged to

† Odyſſ. x.---Mola is a very middling town, raiſed on the ruins of the ancient Formiæ, ſituated on the ſea-ſhore, and in a very pleaſant country, both for fertility and the temperature of the air; which happy ſituation has often been celebrated by the poets of old, particularly Martial.---We are told by ancient authors, that Scipio Africanus reſided at this Formianum, as Cicero calls it in his letters to Atticus.

‡ Tu quoque litoribus noſtris, Æneïa nutrix,
Æternam moriens famam, Cajeta, dediſti.

And thou, O matron of immortal fame!
Here, dying, to the ſhore haſt left thy name:
Cajeta ſtill the place is called from thee,
The nurſe of great Æneas' infancy. Dryden.

His Sicilian majeſty put his queen here for ſafety before he joined his army at Velletri, in March 1744, when the Auſtrian general publiſhed a manifeſto to induce the Neapolitans to revolt. Rolt's hiſtory of the war, vol. iii. p. 321.

the

the temple of Solomon. Close to the town is a high hill, on which ſtands a caſtle called Rowland's*, formerly a temple. At the back of the town, towards the ſea, is a large rock of marble, which was ſplit by an earthquake, and, as they would have you believe, at the time of the crucifixion of our Saviour. You can walk through the diviſion of the rock, at the end of which they have built a chapel †. At the fort they ſhew an effigy of Charles, duke of Bourbon, who was ſhot in ſtorming Rome in 1527. His body was embalmed, and ſent to Gaeta, where, by the generoſity of the count de Prampero, this monument was repaired in 1715. In the great church is an ancient vaſe, with a baſs-relief of a bacchanalian; and an inſcription, intimating that Salpion, the Athenian, was the ſculptor. At the great altar is the martyrdom of St. Eraſmus, finely painted by Paul Seracene, of the ſchool of P. Veroneſe; and another piece by Luca Holland.

ON leaving Mola they paſſed the river Garigliano, anciently called the Liris, which was the boundary of Latium. It was on the banks of this river that Pyrrhus, king of Epirus, gained his firſt victory over the Romans, in the year of Rome 473. They ſaw a great number of buffaloes here, and then quitted the Appian Way. About eight miles from Mola are the ruins of the ancient Minturnæ, where ſtill remains part of an old amphitheatre and aqueduct. At night they came to the Hoſteria of St. Agatha, near Sezza, which was one of the chief

* On a fortified eminence is to be ſeen Rolando's tower, or rather an ancient mauſoleum of Lucius Minutius Plancus. Keyſl. v. ii. p. 342.

† On the Monte della Trinita the Benedictines have a church, near which is to be ſeen a rock, with a large cleft, reaching from the ſummit of it down to the bottom of the ſea: but whether this diſruption of the rock happened miraculouſly at the time of our Saviour's paſſion is another queſtion. Ibid. p. 343.

towns

towns of the ancient Volſci, after they were expelled the other of that name by Tarquin I.

ON the 29th, they came to the town of New Capua, ſituated on the river Vulturnus *, famous for the rapidity of its current, as that of Liris was for its gentleneſs. The city now called Capua is not the celebrated one of that name among the Romans, but is built out of its ruins, about two miles diſtant from it, which is well worth going out of the road to ſee, as there are ſeveral venerable ruins of ancient temples, and other fine pieces of architecture, which give the ſpectator ſome idea of that haughty city †, reckoned the greateſt in thoſe ages next to Rome and Carthage; but the principal remains are an arch, which was one of its entrances, and a great part of an amphitheatre. It was ſituated in one of the fineſt countries in the world, and deſervedly called Campania Felice, the moſt fertile and delicious ſpot in all Italy.

MODERN Capua is now a ſmall town, fortified with a rampart, and makes but a very indifferent appearance. The ſtreets are narrow, dirty, ill paved, and thin of people ‡. There is but one inn in the

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* Vulturnuſque rapax. Claud.
Vulturnuſque celer. Luc. l. ii. 28.
--- Fluctuque ſonorum
Vulturnum --- Sil. Ital. l. viii.

The rough Vulturnus, furious in its courſe,
With rapid ſtreams divides the fruitful grounds,
And from afar in hollow murmurs ſounds. Add. p. 117.

† It was the ancient Capua which enervated Hannibal's army after the battle of Cannæ.

In primis Capua, heu! rebus ſervare ſecundis
Inconſulta modum, et pravo peritura tumore. Sil. Ital. l. viii.

But chiefly Capua, Capua, doom'd, alas!
By her own pride and inſolence to fall. Add. p. 120.

‡ Had old Capua been in no better condition, and not more alluring than the preſent, Rome muſt have been undone; for Hannibal would not have been invited by luxury and a multiplicity of pleaſures to make any ſtay here, nor would his army have been intoxicated and ſoftened by its delights. Blainville, iii. 222.

town,

town, and that a very ſorry one; yet it was made an archiepiſcopal ſee by pope John XIII. No city in Italy, Rome excepted, contains a greater number of ancient inſcriptions, and which were undoubtedly brought here from the old city. A ſtatue of King Charles II. of Spain, is erected in the market-place, with a long inſcription under it, full of adulation. The archbiſhop's palace, and the town-houſe, are fine buildings. The cathedral is chiefly remarkable for containing ſeveral beautiful paintings by Solomini, the Neapolitan *. The font is a ſarcophagus of verd antique; and in the ſubterraneum of the church is a dead Chriſt, in white marble, which is an excellent piece of workmanſhip. The Dominican church is alſo remarkable for ſome good pictures. The cieling in the church of the Novinciata is painted by Hannibal Caracci, but not of his beſt manner; and there are ſome pieces by Solomini.

THE diſtance from New Capua to Naples is ſixteen miles, half-way between which is a ſmall city called Averſa, ſweetly ſituated. It was formerly inhabited by the Oſci, and called Attella; but received its preſent name from the Normans, who ſettled there, with a ſtrong averſion to the Capuans. It is an epiſcopal ſee, and holds only of the pope. The only things remarkable in it are the church of the Annonciada, and the great hoſpital. The town is ſurrounded with an old wall, and, in proportion, ſeems more populous than Capua. Its vino aſprino is delicious, and its macaroni are highly eſteemed.

THE whole face of the country between Capua and Averſa is equally, and in the higheſt degree fruitful and pleaſant. It abounds in all things neceſſary

* F. Solimea, commonly called Solymini, was eſteemed the completeſt maſter in Italy. He painted in 1689, and was eſteemed the completeſt maſter in Italy in 1721. Wright, p. 151.

to life, and even to luxury; as wood, corn, wines, fruits, and garden-ſtuff of every kind, and of a delicious taſte. No wonder, therefore, that the old Romans were ſo much enamored with Campania Felix, where we ſee, among many other pleaſing objects, trees loaded with fruits and grapes; particularly mulberry-trees, whoſe leaves are the natural food of ſilk-worms, which breed and thrive here to admiration. The paſture and arable lands are beautiful and rich; ſo that the antients might well call it, by way of eminence, Campi Stellati *. As they advanced towards Naples, they found the road more and more beautiful, 'till they entered that metropolis by the Capuan gate †, on the 29th at night at night.

LUCIUS FLORUS, lib. i. c. 16, has given a moſt agreeable account of the whole Campania, which he ſays is the moſt beautiful region, not only of Italy, but even of the whole world: "Nothing more mild and gentle than its air; it blooms with flowers twice a year; nothing more fertile than its ſoil, where Ceres and Bacchus contend for victory; nothing more hoſpitable than its ſhores; here are thoſe noble harbors, Cajeta, Miſenus, and Baiæ ſteaming with its hot baths, and the bays of Lucrinus and Avernus; here are mountains cloathed with vines, Gaurus, Falernus, Maſſicus, and Veſuvius; here are maritime cities, Formiæ, Cumæ, Puteoli, Naples, Herculaneum

* The road from Capua to Naples lies through as fine a country as eye ever beheld. The cauſey, though of a much later date than the Via Appia, is not at all inferior to it; and in many parts, the rows of trees planted on each ſide of it form a fine viſta of above a mile in length. The country on each ſide is diverſified with corn-fields, gardens, and vineyards; and the vines climbing up the lofty trees, interwoven with their luxuriant branches, form a kind of natural feſtoons. Keyſl. ii. 348.

† Mr. Addiſon, p. 115, ſays the greateſt pleaſure he took in his journey from Rome to Naples was in ſeeing the fields, towns, and rivers, that have been deſcribed by ſo many claſſic authors, and have been the ſcenes of ſo many great actions; for the whole road is extremely barren of curioſities.

neum Pompeii, and Capua, the head of all, formerly ranked with Rome and Carthage in reckoning up the three greateſt cities."

CHAP. III.

A GENERAL DESCRIPTION OF THE

CITY of NAPLES;

ITS

SITUATION, EXTENT, DIVISIONS, and STRENGTH;

With ſome REMARKS.

THIS metropolis lies in 15 degrees of eaſt longitude, and 41 degrees 20 minutes of north latitude. It is a noble city, with fine outlets, and makes a beautiful appearance towards the ſea. It is very extenſive and populous: ſome reckon the number of inhabitants to be near 700,000; others ſay but half that number, which is the beſt account. The walls are moſtly faced with a hard black ſtone, called Piperno, and are eighteen miles in circuit; but there are near twenty ſuburbs included. It is moſt delightfully ſituated on one of the fineſt and moſt ſpacious bays in the world, being near 100 miles in circumference *.

IT

* Before we come to the deſcription of this city, it may not be improper to make ſome preliminary obſervations concerning its origin and hiſtory. If we may credit Diodorus Siculus, Hercules was the true founder of Naples; which was likewiſe the notion of Oppian. Others ſay it was built by the Phoceans; and others again, by Ulyſſes, who named it Parthenope. It was called Neapolis, or the New City, to diſtinguiſh it from the remains of the old one, ſituated on the neighbouring hill, and called Palæpolis, or the Old Town. It is very probable that Naples exiſted many centuries before Rome itſelf, ſince Ovid aſſerts that Æneas ſailed in ſight

IT is obſerved of this city, that though Rome and Florence may excel it in the magnificence of their churches, palaces, and other public edifices, yet their ſtreets and private houſes are generally mean and contemptible, if compared to thoſe of Naples, where the buildings are more uniform and regular, and almoſt all the houſes built in a grand manner; the ſtreets long, ſtrait, ſpacious, and very well paved, with ſtones a foot and a half ſquare, picked with a tool to prevent the horſes from ſlipping. The ſtreet named Toledo excels moſt in Europe for its length and breadth. The tops of the houſes are flat, covered with a hard dry plaiſter; and ſome are ſurrounded with balluſters, whereon the inhabitants walk in the ſummer evenings to enjoy the benefit of the refreſhing breezes.

THE city is built on the gradual aſcent of a hill, reſembling an half-moon, with the fine bay before it, which ſituation is one of the moſt pleaſant that can be imagined. To the eaſt of it is the plain leading to Veſuvius, and the burning mountain itſelf; to the weſt, the hill whereon the caſtle of St. Eraſmus ſtands; the Tyrrhenean ſea, to the ſouth, forms the gulph which waſhes it; and to the north are a great number of fruitful and agreeable hills, which entirely ſhelter it from the north winds *.

ANOTHER conſiderable ornament of this city is its many ſquares, moſt of which are embelliſhed

ſight of Parthenope in his way to conſult the Cumæan ſybil. It was originally of an oval figure, and enlarged at ſeveral times by the emperors Auguſtus, Adrian, and Conſtantine; afterwards by Beliſarius, pope Innocent IV. Charles I. and II. and Ferdinand, kings of Naples; and laſtly under the empire of Charles V. by his viceroy Don Pedro, of Toledo, in 1537.

* The bay of Naples is called the Crater by the old geographers, probably from this its reſemblance to a round bowl half filled with liquor. Perhaps Virgil, who compoſed here a great part of his Æneids, took from hence the plan of that beautiful harbor which he has made in his firſt book; for the Lybian port is but the Neapolitan bay in miniature. Addiſon, p. 125.

liſhed with magnificent fountains; but the fineſt is that of Medina, oppoſite the new caſtle: the upper baſon is ſupported by three Graces, and on the top ſtands a ſuperb Neptune, attended by ſeveral other figures, all ejecting water, which makes a very grand appearance. The fountain in St. Lucia is by Giovanni di Nola; and that in the ſtreet adjacent is by Coſmo Fanſego. Both are of an elegant architecture, and adorned by good pieces of ſculpture. A fine aqueduct ſupplies the city with water from the foot of mount Veſuvius. The place which was formerly the greateſt reſervoir of theſe waters is, at preſent, known by the name of Seggio di Nilo; where is an antique ſtatue of the river Nile, repreſented under the figure of an old man ſitting on a crocodile, with boys playing about him: but it appears by the in-

Eſt in ſeceſſu longo locus: inſula portum, &c. Æn. i. v. 163.

Thus tranſlated by Mr. Dryden:

"Within a long receſs there lies a bay;
An iſland ſhades it from the rolling ſea,
And forms a port ſecure for ſhips to ride.
Broke by the jutting land on either ſide,
In double ſtreams the briny waters glide
Between two rows of rocks: a ſylvan ſcene
Appears above, and groves for ever green."

The gulph is confined by the two promontories of Miſenum and Minerva. According to the moſt exact calculations, the whole city, without the walls, is nine miles in circumference; and, including the ſeven ſuburbs, about eighteen. The names of theſe ſuburbs are Di S. Maria de Loreto, Di S. Antonio Abbate, Di S. Maria delle Vergini, Di. S. Maria della Stella, Di Gieuſu Maria, Di S. Maria del Monte, and Di S. Lionardo, or Chiaja. Blainville, iii. 231.----One of the pleaſanteſt parts of the city is the ſuburb commonly called Chiaia, but more properly Piaggia, or the Strand, from its proximity to the ſea-ſhore. The coolneſs of the air, the agreeableneſs of the proſpect, the extent of the area, and the freedom from duſt, make it the evening reſort of the quality; ſo that it is no uncommon thing to ſee ſome hundreds of coaches here: but on theſe occaſions perſons of different ſexes never ride together in the ſame coach. Nothing can be more delightful than the gardens to the right hand on the hill, adorned with walks of orange, cedar, and palm trees, and a profuſion of the moſt beautiful flowers. Keyſl. ii. 377.

ſcription

ſcription that the head is modern. The ſtatue of Jupiter Terminalis is another antique, and ſtands near the arſenal. It was dug up at Puzzuolo, and erected here by the duke of Segovia.

THE arms of Naples are a horſe, which king Charles ordered to have a bit in his mouth, as an emblematical repreſentation of his taming the Neapolitans.

THIS city is divided into nine large wards, which are ſubdivided into twenty-nine rioni, containing upwards of 300 churches, about thirty of which are incredibly magnificent.

BESIDES walls, towers, and fortifications, Naples is defended by three very ſtrong caſtles; that of St. Eraſmus, the New caſtle, and the Egg caſtle. The firſt commands the city and ſuburbs, the ſecond defends the caſtle, and the third projects into the ſea. But theſe caſtles are of no defence againſt a maritime force, as was particularly ſeen in the year 1742, when vice-admiral Matthews detached commodore Martin with a ſmall ſquadron † to the bay of Naples, to communicate to his Sicilian majeſty a meſſage from the king of Great-Britain, which was, "That, as his Britannick majeſty was in alliance with the queen of Hungary and the king of Sardinia, and the king of the Two Sicilies having joined his forces with thoſe of Spain, in declared war with England, to invade the queen of Hungary's dominions, contrary to all treaties; he, the commodore, was ſent to demand,

† The Ipſwich, Panther, Oxford, Feverſham, and Durſley galley, with four bomb veſſels, and four tenders. Rolt's hiſt. of the war, vol. ii. p. 78.----If a war ſhould break out, the town has reaſon to apprehend the exacting of a large contribution, or a bombardment. It has but ſeven gallies, a mole, and two little caſtles, which are capable of hindering an enemy's approach. Beſides that the ſea which lies near it is not ſubject to ſtorms, has no ſenſible flux and reflux, and is ſo deep that a veſſel of burthen may come up to the very mole. The houſes are flat roofed, to walk upon; ſo that every bomb that fell on them would take effect. Addiſon, p. 123.

That the king of the two Sicilies ſhould not only immediately withdraw his troops from acting in conjunction with thoſe of Spain, but that his Sicilian majeſty ſhould, in writing, promiſe not to give them any further aſſiſtance of any kind whatſoever." And the commodore was further ordered, "That if his Sicilian majeſty ſhould refuſe to comply with this meſſage, that then he ſhould make the neceſſary diſpoſitions to bombard the city, and inforce his demand by the force of arms." The commodore proceeded on his command, and on Sunday morning, the 8th of Auguſt, appeared with his ſquadron in the bay of Naples. At the approach of ſuch warlike ſhips the inhabitants were in the greateſt dread and conſternation. The ſquadron did not come to an anchor before the city 'till four o'clock in the afternoon: and ſome hours before that, the duke of Monteallegre, the ſecretary of ſtate, ſent to Edward Allen, Eſq; the Britiſh conſul, to deſire him to go aboard the commodore, to know whether they came as enemies, the appearance ſeeming hoſtile; but ſaid, that his Sicilian majeſty would be glad to receive them as friends, deſiring nothing more than the amity of his Britannick majeſty. The conſul went on board the commodore, who communicated his orders to him, and appointed captain De l'Angle to deliver the meſſage to the king. The captain and conſul went to the ſecretary's office at five o'clock. The king was then at church; but the duke of Monteallegre received the meſſage, and told them that when the king returned he would give the anſwer. Accordingly, at night, the duke came down from the king in council, and told them the demand would be complied with, and in writing, as required; but deſired to have ſome anſwer alſo in writing, importing, that upon ſuch a compliance no hoſtilities ſhould be committed on either ſide. Captain De l'Angle and the conſul returned on board the commodore

modore with general Bourke, who was ſent by the king to deſire this anſwer: but the commodore ſaid his orders were abſolute, and did not authorize him to give any anſwer; but that he expected a compliance in an hour after the conſul and captain had been on ſhore, where they both returned with general Bourke, and delivered the anſwer from the commodore to the duke de Monteallegre. It was two hours paſt midnight when the conſul returned on board, and the commodore was ſo far ſatisfied as to promiſe he would not commence any hoſtilities; and in the morning a letter was written in the exact words required *, upon receipt of which the commodore ordered all the ſhips to prepare for ſailing. They were under ſail before night, and out of ſight next morning, having been only twenty-one hours in the bay; whereby the inhabitants, who had all been in the greateſt alarm and confuſion imaginable during the negociation, were relieved from their terror and anxiety of a bombardment.

ALL the inhabitants of this city are divided into Titolati, Nobili de Seggio, Nobilita fuori de Seggi, Civilta and Plebe. To the firſt order belong the princes and nobility: to the ſecond belong all the natives of the country, with all ſtrangers ſettled at Naples, and living in a noble manner; in the third are ranked doctors in all ſciences, lawyers, notaries,

* The letter was as follows:

Naples, Aug. 20, N. S.

"Sir,

"THE king had already reſolved, and given orders, that his troops which are joined with thoſe of Spain, ſhould withdraw, in order to the defence of his own dominions. His majeſty commands me to promiſe you in his name, that he will forthwith repeat his orders, that his troops, withdrawing from the Romagna, where they are at preſent, ſhall immediately return into this kingdom; and that he will not, in any manner whatſoever, either aid or aſſiſt thoſe of Spain any more in the preſent war in Italy.

Signed,

The marquis of Salas,
Duke of Monteallegre.

"To captain William Martin, commander of the Engliſh ſquadron."

officers belonging to the ſeveral courts of judicature, phyſicians, bankers, jewellers, goldſmiths, ſilk-merchants, and bookſellers; the fourth claſs comprehends all the other inhabitants whatever.

THE officers in the ſervice of this kingdom are diſtinguiſhed, from the enſign to the colonel, by the heads of their canes, from a plain one to thoſe of ſilver and gold. Their pay is ſmall, a captain having but 300 dollars a year. No officer can marry without the king's conſent, in order to prevent their marrying below their rank; and, they ſay, his majeſty is very ſtrict in his enquiries before he grants the lady the requeſt; for it is ſhe that muſt aſk the permiſſion.

THE women and children here do not look ſo healthy as in other parts of Italy, though this climate is the moſt famous in Europe for eſtabliſhing health. A great number of women are obſerved to have wens in their throats, which ſome aſcribe to the great quantity of cold or ſnow water they drink in the ſummer.

IF Naples is not above half as big as Paris or London, yet it hath much more beauty than either of them. The town is well ſupplied by daily markets; ſo that proviſions are ever freſh, and in great plenty. The wine is the beſt in Europe, and both the fiſh and fleſh are extremely good. It is ſcarcely ever cold in winter, and there is a freſh air comes both from the ſea and the mountains in ſummer *.

THE Cardinal's Hat, and the Three Kings, are reckoned the beſt inns in Naples, at which houſes the Engliſh gentlemen commonly lodge. The apartments are indifferent, but the accommodations extremely good, and the cooks generally excellent. The following are ſome precautions which may be

* Burnet, p. 164.

of

of ſervice to travellers. If any gentleman intends to make a conſiderable ſtay here, the beſt way will be to take a ready-furniſhed lodging in or near the Piazzo de Caſtello, from whence there is a beautiful proſpect of the ſea. It is a fine open place, with ſeveral good inns near it, from whence proviſions may be had well dreſſed, and ſent hot at any time. As to wine, there are many eminent merchants who have noble cellars, and very cool, where variety of wines may be had exceedingly cheap: for three ſhillings and three-pence a barrel of excellent wine, containing nine gallons, may be bought. This hint will be of ſervice to thoſe who chuſe a private apartment of their own, rather than a public inn. Strangers ſhould be very careful in their tranſactions with the lower claſs of people, who have the art of deceiving in a ſuperlative degree. Here are alſo a parcel of fellows who ſpeak a little broken Engliſh, and will offer their ſervices as guides, or valets: but the Neapolitans of this claſs exceed their fraternity in all other places in knavery.

THE inhabitants of Naples have been always very notorious for leading a life of lazineſs and pleaſure, which ſome thinks ariſes, partly out of the wonderful plenty of their country, that does not make labor ſo neceſſary, and partly out of the temper of their climate, that relaxes the fibres of their bodies, and diſpoſes the people to ſuch an indolent humor. Whatever it proceeds from, we find they were formerly as famous for it as they are at preſent. This was perhaps the reaſon that the ancients tell us one of the ſirens was buried in this city, which thence received the name of Parthenope †.

† It has been juſtly celebrated by the ancient poets, particularly by Silius Italicus:

Parthenope non dives opum, *&c.* Lib. xii.

"Here wanton Naples crowns the happy ſhore,
Nor vainly rich, nor deſpicably poor.

The

CHAP. IV.

THE PRINCIPAL BUILDINGS IN NAPLES:

ITS

CHURCHES, and CONVENTS; PALACES, CASTLES, and CATACOMBS:

With ſome REMARKS.

THE churches and convents of Naples are exceſſively rich and fine, for the profuſion of marble to be ſeen in them is ſcarcely to be imagined; but the diſpoſition of it in the incruſtations is not ſo judicious as in the churches of Rome.

CHURCHES.---1. The duomo, or cathedral, is a fine ancient building, dedicated to St. Januarius *; and in one of the chapels is the tomb of that ſaint, who was biſhop of Benevento, and is called the protector or patron of this city. They ſay he was murdered, and that ſome of his blood is preſerved in a glaſs vial. They alſo pretend to have his head incloſed in a ſilver caſe, exactly reſembling the head; and, when put near the vial, the concreted blood ſoon liquifies.

THE dome is exceedingly rich in all ſorts of ornaments of ſculpture, painting, and gilding, as well as marble. The cupola is painted by Lanfranc, and

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The town in ſoft ſolemnities delights,
And gentle poets to her arms invites:
The people, free from cares, ſerene and gay,
Paſs all their mild, untroubled hours away."

Addiſon, p. 130.

* To the aſſumption of the virgin Mary. Keyſl. vol. ii. p. 389.

the

the corners under it by Dominichino. The ſame is done in the chapel of St. Januarius; and the altar-pieces under the angles, and over the great altar of the chapel, are entirely by Dominichino, which are eſteemed fine. The ſteps up the aſcent to the high altar are of white marble, and adorned on the ſides with curious baſſo-relievos. Fronting the altar are two pillars of red jaſper, twelve feet high without the pedeſtals, which are of verde antico. On the right hand, near the high altar, is another beautiful altar, of Florentine work, and its tabernacle is ſet with the fineſt gems. Other parts of the church are painted by Lucca Jordano; with a great number of beautiful figures of profuſe invention.

THE foundation of this church was laid by Charles I. king of Naples, to whom a monument is erected near the great door. There is alſo the monument of Andrew, king of Naples, who was ſtrangled by the intrigues of his queen Joanna, in 1345, when he was but nineteen years of age.

2. GIEUSU NUOVO, or Houſe of the Jeſuits, has the moſt ſplendid church of all thoſe belonging to that order in Italy, and is full of rich and magnificent ornaments. It is 250 palms long, and 200 broad, ſupported by ſix pilaſters of a prodigious ſize, and incruſted with porphyry and other beautiful marble. The ceiling of the nave is painted by Cavalier Maſſino and Belliſario. The cupola was painted by Lanfranc, and was the largeſt in all Naples, but was almoſt all deſtroyed by an earthquake in 1688; however, the angles are preſerved, where the four evangeliſts are repreſented. The high altar, and two others, are amazingly magnificent, on account of the beautiful marble of different kinds, the ſtatues and paintings, as alſo for the architecture, which is by Coſimo. Formerly, in the Tribuna, hung a large picture of St. Joſeph with the child Jeſus in his arms, and a group of angels, by Franciſco di Maria,

a Neapolitan: but this is removed into the veſtry, and its place ſupplied by one which far ſurpaſſes it, of an infant Chriſt, and his parents, by Arnato. There are two chapels beautifully painted by Lucca Jordano, or Giardano, who has great harmony in the color of his draperies, each reflecting into the other. The Trinity chapel has a picture by Guercino, with ſome in freſco by Belliſario †.

THE Houſe is proportionably ſpacious, commodious, and richly adorned in every part. The gardens are extremely pleaſant, and full of fountains. The infirmary and laboratory are grand, and furniſhed with all manner of neceſſaries. The library is well ſupplied; but there are few manuſcripts, and thoſe chiefly in the Chineſe language.

3. S. Maria Nuovo has a ceiling adorned with ſuch fine paintings and gilding, that it paſſes for one of the moſt beautiful churches in Naples. The paintings are by L. Jordano and Solomini; but thoſe of the latter not near equal to the former. The high altar, adorned with ſtatues, and a miraculous image of the Virgin, are by Coſimo; and the other, with the cupola, were painted in freſco by Simon Papa. In the chapel of the Madonna della Grazia, the pallioto and all the ornaments of the altar are of ſilver; and the robe in which the Virgin is dreſſed is almoſt entirely covered with pearls, diamonds, rubies, and other jewels. In that of the Graziani is a ſtatue of Chriſt, in the ſame attitude as he was ſhewn to the Jews by Pilate; or an ECCE HOMO, inimitably cut in wood by Giovanni da Nola; who has alſo there a crucifix, which is highly eſteemed. Here is a St. John Baptiſt by Bernini, and ſome other ſtatues by Coſimo. Among the moſt

† The new church of the Jeſuits, that of St. John the Apoſtle, and that of St. Paul, are ſurpriſingly rich. Burnet, p. 159.

excellent

excellent pictures are a St. Michael, by Michael Angelo; a crucifix, by Marco da Siena; an epiphany, by Spagnolet; and a nativity, by Baſſano.

The Capella del Beato Guiacobo della Marca is alſo worth obſervation; for it is as large as a ſmall church, and was built by order of the renowned Gonſalvo of Corduba. Here are ſome fine monuments; one in honor of Urban VI. who was a Neapolitan; and another to the memory of Amida, ſon to a king of Tunis, who turned Chriſtian, and was baptized by the name of Don Carlo d'Auſtria. Odet de Foix, who beſieged Naples by order of Francis I. has a monument erected to his memory in this chapel; and ſo has Peter, of Navarre, who firſt invented military mines. Both of theſe monuments were erected by the nephew of the great Gonſalvo; which ſpeak a true greatneſs of ſoul, as it was an honor paid to his enemies.

4. S. Donna Regina, or S. Maria di Donna Reina, was built by queen Mary, wife of Charles II. king of Naples. On the high altar are two ſilver ſtatues as big as the life; and here are ſome fine paintings by Solomini; as alſo by L. Jordano, the laſt of his works, and not quite finiſhed; the ſubjects are the marriage at Cana, and Chriſt preaching on the mount.

5. S. Philip Neri † is very beautiful, and was built by the celebrated architect Dyoniſio Bartolomeo. The roof is not arched, but finely decorated with ſculpture and gilding. The high altar and chapels

† With regard to the churches of Naples in general, the facades or fronts of few of them are beautiful. That of St. Philip Neri is, doubtleſs, one of the moſt regular; it is all built of fine Carrara marble, of the Corinthian order, and raiſed after the plan of Bartolomeo: as alſo the houſe of the fathers of the Oratory, to whom this church belongs. The congregation of theſe prieſts was ſettled at Naples in 1596, by Francis Taruggi, diſciple to St. Philip Neri, firſt founder of this congregation at Rome. Blainville, vol. iii. p. 341.

are prodigiouſly magnificent, enriched with fine ſtatues and elegant pictures. Over the great door is a capital piece in freſco of Chriſt driving out the money-changers: it is by L. Jordano; and under it is written, A. D. 1684. On the right hand, at the ſide of an altar, is a madonna in the clouds, and St. Jerom below, by Correggio. There is ſcarce an altar in this church which is not adorned with the works of the moſt eminent ſculptors and painters; ſo that it may be ranked among the greateſt curioſities of Naples.

6. S. Nicoli di Charita has a fine altar-piece, by Paolo Mathei.

7. S. Tereſa della Scalzi has a madonna over the great altar, by L. Jordano; and two other pieces, by Jacomo del Po.

8. SANTO Liorio, at a convent of nuns, is prettily adorned. Here are ſeveral of the beſt paintings by L. Jordano, and his own portrait is in one over the great door. There are two large pieces, finely colored, in the third chapel on the right hand.

9. S. Paulo Maggiore ſtands where anciently was a temple of Caſtor and Pollux; part of which ſtill remains, and ſerves as a portico to the preſent church. The pillars are of the Corinthian order, fluted, noble, and magnificent. The ceiling is finely painted by the cavalier Maſſimis; and there are two good pieces in the ſacriſty by Solomini, or F. Solymea, done in 1689: the one is the converſion of St. Paul, and the other the ſtory of Simon Magus †.

10. ST. Severino is a beautiful church, belonging to the Benedictines, in which are many capital

† See Wright, p. 151. Blainville, iii. 344.----S. Paolo Maggiore, by an inſcription formerly on the facade, which was demoliſhed in 1688 by an earthquake, appears to have been originally of Caſtor and Pollux, and built by Julius Tarſus, a freed-man of Auguſtus, and procurator of the ſea-coaſt about Naples.

pictures

pictures by different masters. The ceiling is by Belisario, who is buried in the church, where are a great number of monuments adorned with statues, and particularly one to the memory of three youths of the Severino family, who were poisoned by their uncle: their statues are by the celebrated Giov. da Nola. Some of the pictures are by Marco da Siena, Andrea de Salerno, and Criscuolo. The portraits on both sides of the church, of the kings, popes, and other illustrious persons of the Benedictine order, are by Zingaro, a Venetian, whose real name was Antonio Solario, and lived about the year 1495. The marble pavement has a troublesome sort of finery of coats of arms in basso-relievo rising above it.

THE large Benedictine convent, to which this church belongs, maintains eighty monks, and consists of four spacious courts, with cloisters round them. In one of these is the life of St. Benedict, painted by Zingaro, who has drawn his own portrait among the spectators. There is a good library, in which are some valuable manuscripts.

11. MOUNT Olivet is a magnificent church, though built in the old taste. The ceiling is painted all over and gilt: the choir is also finely painted in fresco by Simon Papa; with one piece representing the purification, by Vasari. The chapels are in a more modern taste of architecture; and in that of the Origlia family is an assumption, esteemed the masterpiece of Penturchio, disciple to Perugino. Here is also a fine representation, in terra cotta, or clay burnt, of a dead Christ, the Virgin Mary in a swoon, the other Mary's, Nicodemus, Joseph of Arimathea, and two other figures; they are the ritrattos of Alphonso II. king of Naples, his son, and other persons †: the whole highly esteemed, and done by Modavino

† The assistants represent several eminent men then living: Nicodemus is personated by Giovanni Pontano, Joseph of Arimathea by Giacomo

Modavino of Modena, an ingenious ſculptor, who lived about the middle of the fifteenth century. In the Terranuova chapel is a beautiful marble altar, by Benedetto da Majano, an eminent Florentine ſculptor of the fifteenth century. The baſſo-relievo repreſenting the nativity of Chriſt, in the chapel of Amalfi, is eſteemed a fine piece; which is attributed by ſome to Donatello, and by others to Roſellino of Florence. Among the ſtatues there is one of St. Anthony, of Padua, in beautiful white marble, by Santa Croce; and another of St. John the Baptiſt, by Giovanni di Nola. This laſt ſtatue is of ſuch exquiſitely fine marble, that it rings like a bell, if gently touched with a key.

THE convent is one of the moſt ſpacious in all Italy, and contains four beautiful cloiſters, made in form of terraſſes, one above the other; with a ſtately laboratory, and a fine library bequeathed by Alphonſo II. from whence is a moſt delightful proſpect. This convent is alſo famous for making the beſt Neapolitan ſoap, which brings in a great profit to the ſociety.

12. S. Maria Annunciata is remarkable for its church, hoſpital, and monaſtery, which have noble endowments. The church is one of the largeſt and richeſt in the whole city. Nothing is ſeen here from top to bottom but ſculptures, paintings, and gildings, all which make the whole ſtructure exceedingly brilliant. The gilding only of the high altar, and the chapel belonging to it, coſt 23,000 crowns; and the other ornaments, enriched with lapis lazuli, cor-

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Giacomo Sannazario, and two others by Alphonſo II. king of Naples, and his ſon Ferdinand. Keyſl. ii. 421.---Though the repreſentation of this ſubject be in a manner quite uncommon, yet it is ſo natural, the figures being placed, not in the uſual way of ſtatues on pedeſtals, but upon the floor, in ſuch a place and diſpoſition, as you might expect real perſons to be, that one would at firſt ſight even take them to be ſuch. Wright, p. 153.

nelian,

nelian, jaſper, agate, and a profuſion of other gems, 18,000 ducats more, or 3000l. ſterling †. Among the beſt paintings are, a ſleeping Joſeph, and the flight into Egypt, by Lanfranc; the preſentation, by Melini; Chriſt diſputing in the temple, by Criſcuolo; the marriage of Cana, by Maſſimo; and the annunciation, by Bernardo; the crucifixion, by Leonardo da Piſtoia; Noah leaving the ark, by Calabroze; and Jacob's wreſtling with the angel, by Jordano. The ſeveral ſtatues in ſtucco were by Lorenzo Vaccaro; the paintings of the ceiling, by Marco de Siena, Santa Fede, Imperato, Maſſimo, and Jordano; and the freſco paintings of the choir and cupola, by Belliſario. Thoſe ſtatues in niches, and thoſe belonging to many tombs, were by Giovanni di Nola, Santa Croce, and Auria. The great ſacriſty is adorned on both ſides with baſs-reliefs of walnut-tree wood, on a gold ground, repreſenting ſeveral hiſtories of the old and new teſtament, the whole by Giov. di Nola; and the freſco paintings by Belliſario.

THE hoſpital is what they call a pieta for the reception of infants, baſtards or others; of whom they take in ſuch numbers, that they ſay there are 2500 nurſes belonging to this hoſpital, to take care of ſuch as are brought in. When they are grown up, ſuch of the girls as chuſe a monaſtic life become nuns; thoſe who are inclined to marry have portions given them from 100 to 200 ducats. As the boys grow up, ſome are put out to trades, and others are bred up to the church ‡. The young women married

† In theſe computations, and in common diſcourſe at Naples, a ducat is equal to ten carlini, or 3s. 4d. ſterling. Keyſl. ii. 401.

‡ The children brought up here are generally about 2500 in number, it being no uncommon thing in one night for twenty infants to be put into the wheel or machine which ſtands open both night and day for the reception of them, and eight wet nurſes attend every day. Keyſl. ii. 403.----The young children that they maintain are ſo many, that one can hardly believe the numbers that they boaſt of; for they talk of many thouſands that are not ſeen, but are at nurſe. Burnet, p. 159.

from

from this houſe, if they are left widows in neceſſitous circumſtances, or forſaken by their huſbands, or if the marriage without any fault of theirs proves unfortunate, are intitled to a re-admiſſion, and have a particular apartment allowed them, being diſtinguiſhed by the name of Ritornate. The riches of this Annunciata are prodigious; it is the greateſt hoſpital in the world, and the revenue is ſaid to be 400,000 crowns a year.

13. S. Maria Maggiore ſtands upon the ruins of the ancient temple of Diana. It was conſecrated in 533, rebuilt in 1653, and is now one of the moſt beautiful churches in all Naples

14. S. Giovanni Maggiore is ſuppoſed to have been originally a temple built by the emperor Adrian, in honor of his young favorite Antinous; but was conſecrated to John the Baptiſt by Conſtantine the Great. Near the high altar lies the body of Janus Aniſius, a good poet, and a great philoſopher. In the family chapel of the Cambi is a fine madonna, by Leonardo da Piſtoia; and all the ſculptures of the Ravaſchiera chapel are by Giovanni da Nola.

15. S. Pietro a Majella has a cieling finely painted by Calabroce; and over the altar is Chriſt with St. Catharine of Sienna, by Caracci. The ſtatue of St. Sebaſtian bound to a tree is finely done by Giovanni da Nola.

16. S. Maria della Concordia is only remarkable for a monument erected to the memory of Gaſpar Benemerini, once king of Fez, who renounced Mahometiſm, and died in 1541, aged 100 years.

17. S. Maria del Carmine, from a ſmall chapel, is become a magnificent church, the roof of which is finely decorated; and in the cloiſter of the convent is painted, in freſco, the life of the prophet Elijah, by Balducci.

18. S. Maria Donna Romita contains ſeveral fine pieces of painting, particularly the decollation of John

John the Baptiſt, near the high altar; and the roof of the church is finely decorated with painting, ſculpture, and gilding.

19. S. Maria della Sanita is a church belonging to the Dominicans, in which are thirteen ſmall cupolas, over ſo many altars, all finely ornamented with paintings. On an oſtenſiorum ſtands a little ſilver ſtatue of Noah, with a girdle of emeralds; and on his ſhoulders a model of the ark in gold, ſet with diamonds. The eight pillars of the tabernacle on the high altar are of rock chryſtal, enriched with many ſapphires and other precious ſtones.

20. S. Maria delle Grazie is a church, in which are ſome curious pieces in painting and ſculpture. In a chapel is a noble baſſo-relievo by Giovanni da Nola, repreſenting the Virgin Mary, St. John, and Mary Magdalen, lamenting over a dead Chriſt: and on each ſide of the high altar are two fine ſtatues, by L. Vaccaro, the one of St. Jerom, the other of a Piſan ſaint.

21. S. Maria de Sangri abounds in ſtatues and curious monuments belonging to the Sangro family; but wants a proper light.

22. S. Maria di Piedagrotta has ſix admirable pillars of black and white marble before the high altar: and the church owes its name to the cave of Pauſilypo, at the entrance of which it ſtands.

23. S. Maria del Parto is a handſome church in the ſuburb Chiaja, and was erected by the famous poet Sannazarius, who built it on the ruins of his own houſe, and dedicated it to the delivery of the bleſſed Virgin. A poet endowed a church with a revenue of 600 ducats! and made a preſent of it to the Servites, who built a monaſtery near it. His true name was Giacomo Sannazaro, a nobleman of the Seggio of Porto Nuova; but he changed his name to that of Actius Sincerus, at the ſollicitation of Jovianus Pontanus, who alſo had changed his own;

own; and Marcellus Palingenius, another great poet, did the same.

SANNAZARIUS died at Rome in the year 1532 *, and in the 73d of his age; but his body was brought to Naples and interred in this church. His tomb is at the bottom of the choir, and made of very beautiful white marble. On the top of it is the buſto of this great poet, crowned with laurel, between two little angels, with theſe words under it, ACTIUS SINCERUS. In the middle of the monument is an admirable baſſo-relievo, where Neptune is repreſented with two ſatyrs, and two nymphs; which allude to his piſcatory eclogues, his ſatyrical epigrams, and his Arcadia. On each ſide are ſeated two large ſtatues, the one repreſenting Apollo, and the other Minerva; but offence having been taken at the introducing of pagan deities into churches, and the removal of theſe exquiſite pieces being apprehended, they were preſerved by the artifice of making them paſs for the images of David and Judith. The whole is the workmanſhip of Girolamo Santo Croce, a Neapolitan, who died before the finiſhing hand was put to the ſtatues, which was done by Poggibonzo, of Tuſcany, who was a Servite monk.

IN this church are alſo two ſtatues of white marble, the one St. James the apoſtle, and the other St. Nazario the martyr; both by the ſame Poggibonzo. In the firſt chapel on the right hand is the arch-angel Michael, who has the devil under his

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* His epitaph ſays in 1530, which is a miſtake.---This epitaph was written by cardinal Bembo, as follows:

Da ſacro cinere flores; hic ille Maroni
Sincerus, muſa proximus, ut tumulo.
Vix. ann. LXXII. obiit M. D. XXX.

"Here lies Sincere, (let flow'rs the place perfume)
To Virgil next in verſe, as next in tomb."

This poet's tomb is at the bottom of the hill Pauſilypo, and that called Virgil's is on the ſide of it. Wright, p. 175.

feet,

feet, and pierces him with his lance, painted by Leonardo di Piſtoia. Near it is an old piece of painting, repreſenting the Lord's ſupper, where Chriſt and his diſciples are ſitting on chairs, otherwiſe it is not badly executed. Here are alſo ſeveral good pieces in freſco, done at the expence of father Nappi, who alſo added a fine variegated marble pavement to the church: and in a ſmall chapel, at the entrance of the choir, is an adoration of the wiſe men; which Vaſari affirms to be the firſt picture in oil, by John of Bruges. It is ſaid to have hung in the gallery of Frederick, king of Naples, who gave it to Sannazarius.

24. S. Maria a Fortuna is alſo a church on Pauſilypo hill, built on the ruins of a temple dedicated to Fortune. There are ſome other churches and convents on that hill; which was much frequented by the ancients, to unbend themſelves after the hurry of buſineſs, and was called Pauſilypus, *a curæ mœroriſque ceſſatione.*

25. S. Giacomo degli Spagnuoli, or St. James's Church of the Spaniards, was built by Don Pedro de Toledo, viceroy of Naples; whoſe tomb is a great ornament to the church, being one of the fineſt pieces done by Giovanni da Nola †. The ſculpture and inlaid work at the high altar make a noble appearance. The paintings are beautiful in general; but particularly an aſſumption by Criſcolo, the holy Virgin by Marco da Siena, and a nativity by Paſſanti; with a picture by Manlio, containing the portraits of pope Pius V. of Don John of Auſtria, and

† The moſt remarkable curioſity in this church is the tomb of Don Pedro de Toledo, which is one of the moſt magnificent in the whole city. It ſtands in the choir, and was executed by John of Nola. Upon it are ſeen, the ſtatue of Don Pedro, ſon to Frederick duke of Alva; that of his lady, with ſome others; and a great many bas-reliefs, one of which repreſents Barbaroſſa, the corſair, flying before him, after his attempt upon the town of Puzzolo, in 1554.

other chiefs, who diſtinguiſhed themſelves at the battle of Lepanto. The chapel of our Lady of Graces is adorned with beautiful marbles, and painted in freſco, by Horatio Frezza.

THE clock of this church ſtrikes the hours after the German, Engliſh, and French computation. The church is richly endowed, as it maintains ſeventy chaplains, ſixteen deacons, and a fine band of muſic. There is an hoſpital belonging to this church for thoſe of the Spaniſh nation. It is a handſome building, where ſick perſons are decently entertained, and well provided with neceſſaries.

26. S. Martino is a church belonging to the Carthuſians, and ſtands on a fine eminence. It abounds with rich ornaments in gold, ſilver, and marble. The pavement is very beautiful; and the cieling of the nave is of ſtucco work, painted by Lanfranc, who alſo drew the crucifixion, and the twelve apoſtles, in the front of the choir. The pieta over the grand entrance is by Maſſimo, and the twelve prophets by Spagnoletto. Guiſepino d'Arpino and Berardino Siciliano have jointly diſplayed the delicacy of their pencils on the cieling of the choir. The moſt remarkable pictures are, a nativity of Chriſt by Guido, a marriage of Cana by Maſſimo, Chriſt waſhing his diſciple's feet by Annibal Caracci, a laſt ſupper by Paul Veroneſe, and another by Spagnoletto. There are two fine ſtatues on each ſide the choir, the one by Giovanni da Nola, and the other by old Bernini; which laſt repreſents the Virgin, with the child Jeſus, and John the Baptiſt in his infancy.

THE other paintings are by ſeveral eminent maſters, Giordino, Calabreſe, Belliſario, Dominichino, and Vaſaro.

THE riches ſhewn in the treaſuries are difficult to be deſcribed, among which are, a globe of lapis lazuli; a ſilver ſtatue of St. Martin, with a ring on one of the fingers, ſet with an incomparable ruby; another

another ſilver ſtatue of the Virgin Mary, ſtanding on the moon, with a dragon at her feet, almoſt as big as the life. But what particularly deſerves notice is a little altar ſupported by ſilver pillars, with a pyx repreſenting the ſun reſting on one pillar, the beams of which are covered with ſapphire and other gems. Among the various curioſities here, they ſhew ſome pots of flowers in ſilver, of admirable workmanſhip. They have relics * of ſaints in great abundance; bits of bone piled up in a moſt exact manner, within glaſs caſes, and the name of the ſaint inſcribed on each glaſs.

UPON the whole, the Carthuſian Convent of St. Martin, as this is called, with regard to architecture, painting, ſculpture, gold, ſilver, jewels, and curious workmanſhip, is not to be excelled. The convent has a grand ſquare, and is richly embelliſhed like the church: but the crucifixion, ſaid to be done by M. Angelo, from the life, is quite abſurd.

27. S. Giovanni a Carbonara † was built in 1343, and dedicated to St. John Baptiſt; a phial-full of whoſe blood is ſhewn to ſtrangers, who are told that it liquifies and froths from the eve of his feſtival to the end of the octave. This church belongs to the Auſtin friars, and has a cieling in the modern taſte, gilt all over, with a fine picture in the middle of St. John, by Roſſi. The high altar is of a moſt beautiful white marble, embelliſhed with ſeveral ſtatues of angels and ſaints, with a fine baſſo-relievo of Abra-

* He ſeemed a good ſort of a prieſt that ſhewed them us; ſo we ventured to aſk him, what authentic proof they had of the reality of thoſe relics. He confeſſed fairly, with a ſmile, that theſe bones were indeed taken out of the neighbouring catacombs, a ſufficient magazine to furniſh relics to a thouſand churches, were ſent up to his holineſs, and ſo baptized by him. Wright, p. 157.

† People vary much in opinion with reſpect to the origin of the word Carbonara: ſome ſay it was borrowed from a family of that name, now extinct; whilſt others declare it is ſo called, becauſe all the charcoal conſumed in this city was made in that place.

ham's ſacrifice, all by Hannibal Caccavallo ‡. Above this altar is the magnificent mauſoleum, though in a Gothic taſte, of king Ladiſlaus, who died by poiſon in 1414. His monument is of white marble, and riſes to the church cieling. On the ſummit is an equeſtrian ſtatue of him, crowned, with a drawn ſword in his hand; beneath is another ſtatue of him reclined on his tomb; and lower a third, with his ſiſter Jane II. and ſome other ſtatues of ſaints. Under all theſe are four coloſſal ſtatues of white marble, repreſenting Temperance, Fortitude, Prudence, and Magnanimity, which ſeem to ſupport the edifice.

THE chapel de Vico abounds in moſt excellent marble ſtatues and baſſo-relievos: thoſe of St. John the Baptiſt, St. Luke, St. Mark, St. George, and St. Sebaſtian, are by Pietro di Piata, a Spaniard; the reſt by Giovanni da Nola, Santa Croce, and Caccavallo. In another chapel is an admirable crucifixion, by Vaſari; and the paſſion of Chriſt in ſeven exquiſite baſſo-relievos, which fold up like a ſcreen.

THE Auguſtine monaſtery near this church has a fine library, furniſhed with many Greek and Latin manuſcripts, which were the donation of cardinal Seripando.

28. S. Gaetano is a modern church, and worth ſeeing, both for its architecture and marble ornaments.

29. S. Catherina Formello has a cieling finely painted by Louigi Gaigi, and the cupola by Paolo de Mattheis. The church belongs to the Dominicans, who here raiſed the firſt church-cupola ever ſeen in Naples. It contains ſome beautiful ſtatues and fine pictures; among others, an excellent converſion of St. Paul by Marco da Siena, an epiphany

‡ A celebrated Neapolitan ſculptor, who flouriſhed about the year 15[illegible].

by

by Silveſtro Buono, a madonna by Franceſco Curia, and the murder of the innocents by Matteo da Siena.

30. S. Franceſco de Paolo is one of the fineſt churches in the whole city, and belongs to the Minim friars, who have a convent near it. The high altar is ſuperbly adorned; the roof is finely carved and gilt, and the pavement is beautifully laid. Many curious relics are preſerved in this church, particularly two phials filled with the holy Virgin's milk, which never fails to liquify on all her feſtivals!

THE convent is ſpacious and well built. The refectory well deſerves to be ſeen; and the honeſt monks get vaſt ſums of money by the ſale of wine in their large cellars. But nothing is comparable to their laboratory, which is the moſt ſplendid in all Italy; though it contains a ſtrange mixture of ſacred and profane pictures, as St. John in the deſart, and a naked Venus; the baptiſm of Chriſt, and a Galatea; the diſciples at Emaus, and bacchanals and bacchantes in diſſolute attitudes.

31. S. Reſtituta was formerly the cathedral; and many of its pillars are ſaid to be the remains of a temple dedicated to Neptune. On the wall is the Virgin Mary in moſaic, of very great antiquity.

32. S. Dominico Maggiore, or the Dominican Convent, has a large church, extremely rich in all ornaments, which are worthy the attention of a curious traveller. It was ſolemnly conſecrated to St. Dominick, by pope Alexander IV. in 1255; and was afterwards rebuilt by king Charles II. who dedicated it to St. Mary Magdalen: but the monks afterwards reſtored the original conſecration to their grand patriarch. This church contains many chapels and monuments; with a multitude of ſtatues and paintings, all by the beſt artiſts. The ſacriſty is painted by Solimea; and in a gallery above, which goes round the ſacriſty, are depoſited the bodies of the kings of

Naples, and others of the royal families. All these tombs are in the form of chests or coffers, and over each is a canopy of rich brocade and gold tissue; particularly those of Alphonso I. who died in 1458; Ferdinand I. who demised in 1494; and Ferdinand II. in 1496.

The cupola of count de St. Severin's chapel was painted by Andrea de Salerno, and is highly esteemed. In the chapel of the Dolce's is an excellent picture of the Virgin Mary, by Raphael Urbin; and in another chapel is a descent of the cross, by Zingaro, greatly admired. In the Maddaloni chapel is a beautiful statue of the protomartyr St. Stephen; and the altar-piece, which represents his matyrdom, is reputed one of the best performances done by Leonarda da Pistoia. In the chapel of the Pinelli is an annunciation, by Titian; in that of our Saviour, a Christ bound to the column, by Caravaggio; and in that of St. Joseph, two excellent pictures, by Guido.

This convent is very rich in plate for sacred uses; and in the repository they shew a large crucifix of silver, statues of saints as big as the life, and candlesticks seven or eight feet high, all of the same metal; but, what is more precious to them than silver, is a manuscript of St. Thomas Aquinas, which they keep with great veneration. It is a sort of comment on the book of St. Denis, intitled, "De Cælesti Hierarchia.

Opposite the little church-door, and in the centre of the square before it, is a stately pyramid, erected in honour of St. Dominick, from the designs of Cavalier Cosimo. The statue of the saint is on the top, holding a church in one hand, and giving his benediction with the other. The pyramid itself is embellished with several bas-reliefs, and busts, representing some of the most illustrious personages of the Dominican order.

33. S. Giovanni Pontano was founded by Jovianus Pontanus, a great poet, an eminent orator, and ſecretary to king Ferdinand I. The building is ſmall, on the walls of which are ſeveral moral maxims compoſed in Latin by the founder, whoſe family are interred here, and have ſome fine epitaphs written by himſelf, particularly a very beautiful one on his daughter Lucia.

34. S. Apoſtoli is a church belonging to the Theatins, the cieling of which is painted by Lanfranc; who has alſo done a fine piece in freſco, repreſenting the pool of Bethesda. There are other paintings by Guido and Solomini *.

35. S. Angelo a Nido is a church founded in honor of St. Michael the arch-angel, by cardinal Brancaccio, whoſe tomb is near the high altar, and is adorned with fine ſtatues, by Donatello. Near it is a ſuperb mauſoleum to the memory of the cardinal's family, being entirely of the fineſt marble in various ſorts, in a moſt exquiſite taſte of ſculpture, and in an extraordinary form. On the high altar-piece is repreſented St. Michael, very beautifully painted, by Marco da Siena.

36. S. Madre di Dio, delli Scalzi Carmelitani, is a church belonging to the bare-footed Carmelites, and is remarkable for a chapel dedicated to St. Thereſa, which is ſplendid, and conſidered as one of the richeſt in Naples. It was built from the deſigns of Coſimo, and painted in freſco by Maſſimo. The high altar deſerves particular notice, as it is richly ornamented with all kinds of gems. On the fore part of it is a perſpective view of a palace or temple, with ſtatues of gold and bas-relievos placed alternately before it. The tabernacle is equally ſu-

* The architecture of the church itſelf, the moſaic, ſculpture, and other ornaments, intitle it to a place among the firſt in Naples. Wright, p. 152.

perb, with a flower-piece in the centre, made at Florence by Pietro Commeſſe: it has ten green and white pillars of jaſper, and every part abounds with lapis lazuli. The candleſticks, and all other ornaments of the altar, are alſo of inlaid gems ſet in gilt braſs, as are even the doors which open on each ſide into the choir: and on one of theſe doors is a rediſh brown agate, with white veins, ſo exactly repreſenting the ſituation and plan of the city of Mantua, that the laſt duke offered 30,000 crowns for it. But the fineſt ſpectacle of all is the pavement and balluſtrade before the altar, of the moſt beautiful marble, and richly inlaid; the whole forming a wonderful perſpective, in the gallery form, of the Doric order. Behind the altar are three large pictures; one by Paolo di Matteis, repreſenting the Virgin Mary inveſting the devout Simon Stoce with the habit of the order; the other two, by a brother of the convent called Lucas, are the adoration of the wiſe men, and the ſhepherds at the manger. The chapel of the Ravaſchiera family, and the ſacriſty, are embelliſhed with beautiful pictures, by Andrea di Salerno and Santa Fede.

THE convent to which this church belongs is a fine ſtructure, and remarkable for the elegance of its diſpenſary.

37. ST. Clara is called a royal church, and is very ancient. It is 320 palms long, and 120 broad. The architecture of the cieling is Gothic, and very lofty. It is ſaid the whole edifice was painted all over by Zingara; but the nuns cauſed them to be white-waſhed, and ſo quite effaced the paintings. Behind the altar is the tomb of king Robert, of white marble, and in the Gothic taſte, adorned with many figures ſtanding in niches. Some other princes and princeſſes of that royal family are alſo interred in this church, particularly Charles the illuſtrious, duke of Calabria. Near the little church gate ſtands a white

white marble monument, on which is a beautiful ſtatue, by Giovanni da Nola, repreſenting a young lady who unhappily died when ſhe was to have been married. There are many good pieces of painting in this church, by Ghiotto, Sylveſtra Buono, Lanfranc, Marco da Siena, and ſome other famous maſters.

To this church belongs a convent of nuns, who are generally about 300, and of the moſt diſtinguiſhed families in this kingdom: and near it is another convent of the ſame order, called Recolets, but inhabited by Monks, who alſo make uſe of the ſame church.

38. DELLA Trinita delle Monache is a church built croſs-wiſe, in the Greek taſte, after the deſigns of Coſimo. It has a ſtately front, and a marble pavement. The high altar is embelliſhed with the fineſt marble of various ſorts, and with two beautiful columns; but its principal ornament is a copper tabernacle gilt, on which many ſmall ſilver figures are carved with the utmoſt delicacy. The columns are of lapis lazuli; and the whole is ſuperbly adorned with diamonds and other precious ſtones. This tabernacle coſt 60,000 crowns, and the model of it was made by Raphael Fiamingo. In the church are alſo ſeveral excellent pictures, by old Palma, Santa Fede, Spagnuolet, Battiſtello, Siciliano, and other eminent maſters.

THIS church has alſo a ſplendid convent of nuns, whoſe patron is St. Francis, the generaliſſimo of the mendicants.

39. ST. Marcellinus is a church whoſe cieling was painted by Maſſimo, and the cupola by Belliſario.

40. ST. Antonio was founded by queen Jane I. of the houſe of Anjou, and is in the Gothic taſte. They here ſhew a picture painted in oil, in the year 1365, by Colantonio da Fiore, a Neapolitan; a proof, according to theſe, that oil-painting was not invented

invented by John of Bruges, as is uſually ſuppoſed.

NEAR to the court of this church are two antique marbles, one of which was a pedeſtal to a ſtatue erected by the citizens of Herculaneum, in honor of a public-ſpirited man, who had given out his corn during a famine.

41. THE Holy Apoſtles is a large and curious church, belonging to the Theatin friars. The architect was Grimaldi, who was an ingenious man, and of this order. The cieling, loggia, and angles of the dome, are painted by Lanfranc; the dome itſelf by Benaſchi. The pool of Betheſda above the great gate, and part of the paintings in the choir, are alſo by Lanfranc; the reſt by Jordano. The high altar is compoſed of the moſt beautiful marble, and enriched with a magnificent tabernacle: but this is exceeded by the chapel of the holy Annunciada, in which are five pictures of moſaic inexpreſſibly fine, done by Calandra from the paintings of Guido.

THE ſubterraneous church, called Il Cimiterio, or burying-place, is of the ſame extent with the other, and divided into five wings. It is painted all over with hiſtories of the Old and New Teſtament, relating to the reſurrection of the dead. Here the Theatin friars are buried; as alſo the famous poet Marino, who died in 1625, aged fifty-ſix.

42. S. Patrizia is a ſmall but ſplendid church, which, with the adjoining convent, belongs to the Benedictine nuns. The tabernacle is of ſurpriſing richneſs; and the paliotti, or coverings for the altar, are of ſilver.

43. S. Maria della Verita is a church belonging to the reformed Auſtin friars, in which are ſome fine paintings by Lanfranc, Jordano, and Calabreſe.

44. S. Pietro d'Ara is ſaid to have been anciently a temple of Apollo, but that St. Peter dedicated it

to

to the true God. The noble picture in the chapel of the Ricci family is by Leonardo da Vinci.

45. St. Mary of the Angels is a church and convent, belonging to the reformed Franciscan fathers. It is charmingly situated in a place called Montagnola, which affords a delightful prospect. Cosimo was the architect of this edifice. His son Fanzago painted the dead Christ under the high altar; and the cloister was painted by Bellisario.

46. S. Lorenzo de Padri Minori has a lofty arched roof, and on its high altar the statues of St. Francis, St. Antony, and St. Laurence, finely expressed by Giovanni da Nola. In the chapel of the Rosary are two pillars of verde-antiquo, and an altar of inlaid work of lapis lazuli, topaz, agate, jasper, and other gems. At the sides of the chapel, on their respective monuments, stand the statues of its founders, Camillo Cacace and his wife, which are finely executed. In another chapel are the remains of some royal personages. In a subterraneous chapel under the choir is the coronation of king Robert, painted in colors, by Simon of Cremona, who lived about the year 1353.

The city of Naples has been exposed to so many revolutions, and so often ruined by invasions, that few remains of antiquity are found in it; and these are chiefly in the cabinets of the virtuosi. Several earthquakes have also destroyed great numbers of them, particularly statues, and curious marbles. Besides, the small quantities saved out of the various devastations were carefully catched up, from time to time, by the viceroys of the kings of Spain, into which country most of them were sent. Hence a traveller, in giving an account of this noble city, is obliged to confine himself to modern curiosities, such as castles, palaces, and especially religious houses, which abound here more than in any other Romish country. The consequence is, that a writer too often falls

falls into tedious repetitions, as the same terms must necessarily be employed in describing buildings.

THE wealth to be seen in this city transcends imagination, if bishop Burnet is to be credited; who says, there are four and twenty houses of the order of the Dominicans of both sexes, and two and twenty of the Franciscans; seven of the Jesuits; besides the convents of the Olivitanes, the Theatins, Carmelites, Benedictines, and Carthusians. As there are about 100 convents in Naples, so every one of these, if it were in another place, would be thought well worth seeing; though the riches of the greater convents here make many of them to be less visited. The Jesuits are great merchants here; but they do not retail their wines out so scandalously as the Minims, who live on the great square before the royal palace, and sell out their wine by retail, for which they pay no duty *.

THE convent of St. Maria Maddalena delle Spagnuole was founded by Donna Isabella d'Alarcon, marchioness della Valle, for Spanish prostitutes inclined to forsake their debauched life.

PALACES.---I. Palazza Reale, or royal palace, forms a square, with a court in the middle; and it has a noble staircase, which takes up one side. The front is very grand, and well executed. The architecture is bold and noble, done by Fontana, and

* The convents have a very particular privilege in this town, for they may buy all the houses on either side 'till the first street that discontinueth the houses; and there being scarce a street in Naples in which there is not a convent, by this means they may come to buy in the whole town: and the progress that the wealth of the clergy makes in this kingdom is so visible, that, if there is not some stop put to it, they will make themselves masters of the whole kingdom. Burnet, p. 160.----The vast and dead wealth that is in the hands of the churchmen is another evident cause of their misery. The bishop tells us, that one, who knew the state of the kingdom well, assured him, that if it were divided into five parts, upon a strict survey, it would be found, that the churchmen had four parts of the five. Ibid. p. 158.

originally

originally intended as a palace for the viceroys, when under the Spaniſh government*. The guard-room is alſo a noble piece of architecture, and very long, as well as broad. A theatre is built in this palace, very commodious for repreſenting operas. All the apartments abound in fine paintings and beautiful tapeſtry.

THE cielings have gold grounds, with white ornaments. There are red and white marble frames round the doors, with figured and gilt plates on them. The room of ſtate is very elegant, and well furniſhed, particularly with an Engliſh clock, which plays many of our tunes. But, as none of the paintings have been deſcribed by any traveller, the following is a particular account of them.

STATE-ROOM. A large piece of the reſurrection of Lazarus, by Baſſano; one of his beſt: of Charity, by Schedoni: a madonna, by Lanfranco: a Lucretia, by Parmegiano: a holy family, by Raphael, a ſmall piece, the figures ſtanding, and St. John ſaluting the child Jeſus; there are three of theſe pictures, and no difference is to be ſeen in them, one is in the Barberini palace, and the other in that of Albani, at Rome, which are very beautiful: Minerva embracing a young warrior; a pretty invented compliment to the family, by the painter: another charity piece, by Schedoni; a woman is giving a piece of bread to a boy leading a blind man, the

* The great perron is divided into two flights of ſteps, and is of white marble. It is eleven common paces in breadth, and a ſuperb work. At the foot of the ſteps, on each ſide, is the ſtatue of a river; that on the left hand repreſenting the Tagus, and that on the right the Ebro, with inſcriptions under them. Keyſler, ii. p. 373.----It was built by order of the count de Lemos, viceroy under Philip III. king of Spain. It is 400 feet long in front, extremely regular, light, of three orders of architecture, embelliſhed with a vaſt number of granate columns, and a clock on the top. Blainville, iii. p. 300. ----This palace is three ſtories in height, and of a great length. By it ſtands a coloſſal ſtatue of Jupiter, antique, but with modern reparations. It was brought from an ancient temple near Cumæ. Wright, p. 150.

whole

whole extremely natural, and particularly ſo a little boy in the fore-ground, who ſtands with one hand in his boſom, and has a ſweet ſimplicity in his countenance: a St. Cecilia, by the ſame hand; with four boys hanging round it, by H. Caracci: two Cupids; and a holy family, by the ſame Caracci: a madonna in the clouds, ſeveral ſaints below, and St. Sebaſtian ſeen in profile, eſteemed fine, as is the whole piece in general; painted by Correggio, though the deſign not correct.

PARMA Collection.---This collection was ſent here by order of the king's mother, who is heireſs of the Parma family.

FIRST room.---A fine Apollo in the heavens, playing on his lyre, and the earth under him; a noble invention, and painted by H. Caracci: an angel in the clouds, holding incenſe, with one knee bent; by the ſame hand: a pieta, by Lucca Hollande.

SECOND room.---Michael Angelo's famous deſign of the laſt judgment, painted ſmall; it is ſaid by ſome to be done entirely by his own hand, but others imagine it to be painted by Marcelli Venuſte, one of his favourite ſcholars: two fine holy families, by Raphael; one has a cat in it, but the other is the moſt pleaſing picture: the portrait-piece of Leo X. and the two cardinals; which is reputed to be the ſame that Andrea del Sarto copied ſo exactly from the celebrated one of Raphael, in the palace of Pitti at Florence: two Cupids, by H. Caracci: a madonna, by Bellino †: a piece, by Schedoni, of

† There were three of this name; Giacomo Bellino, the diſciple of Fabriciano. He is not ſo famous by his works, as by his ſons, Gentile and Giovanni Bellino, who were the founders of the Venetian ſchool. The guſto of G. Bellino, the maſter of Titian and Giorgione, is a little Gothic in his deſigns: the air of his heads is noble, but his attitudes are not well choſen. There are no lively expreſſions in his pieces; and the ſubjects of which he treated, being chiefly madonnas, gave him no occaſion for them. De Piles, p. 160.

ſome

ſome women and children: a ſmall madonna, which ſeems the ſtile of L. Vinci: the portrait of a girl, with a looking-glaſs, and a little dog catching hold of the tail of her gown: a madonna, in water-colors, by Correggio: a Magdalen, by Titian: a large piece, by the ſame, of a naked Danae, with a little Cupid, finely colored: two portraits of pope Paul III. alſo by Titian; with a Venus and Adonis: a madonna, by Correggio; it is a ſmall piece, with a rabbit in it, and is called the Repoſo: a picture of Juſtice, by Luca Giordano, in his beſt manner: the portrait of a young woman, a ſweet and genteel figure, with a little animal on her ſhoulder like a weaſel, by Parmegiano: a Magdalen, by H. Caracci: a boy's head, with his finger on his mouth, by Correggio: a mother playing with a young child in her arms; a fine figure, by Parmegiano: a pieta, by Barocci.

THIRD room.---A very fine pieta, by H. Caracci, two little angels pointing to the nails, charming: the judgment of Hercules, by the ſame: a painter drawing a madonna, by L. Giordano: a large piece of a naked Venus aſleep, with many Cupids about her bed, diverting themſelves with her cloaths, and one is hobling in her ſlippers; alſo a naked Venus, with her back to the beholder, and ſatyrs about, like that in the Tribunal chamber gallery at Florence; both theſe by H. Caracci: a battle piece, by Borgognone: a madonna, by Guido: a miſer buſily employed, another figure winking at the ſpectator: two pictures; one of a man leaning on his books, with the greateſt uneaſineſs in his countenance, as perplexed to find ſomething out; the other has all the ſatisfaction in it, as if he had diſcovered what he wanted.

FOURTH room.---The famous madonna, with St. Jerom; a drawing, by Correggio: a drawing of two children, by Raphael; one is crying, the other laughing at it: a ſmall drawing of the laſt judgment,

ment, which ſeems to be one of Michael Angelo's: a drawing of the famous Repoſo, with the rabbit, by Correggio. All theſe drawings are very fine and correct.

Fifth room.---A large collection of medals, antique models, and inſtruments, fine cameos, and intaglios, particularly one in an onyx cup, about eight inches diameter and two deep; at the bottom is a fine apotheoſis of Hadrian, and on the outſide is a Meduſa's head, which covers the whole bottom.

In the palace chapel are ſurpriſing quantities of plate, and behind the altar ſtands a moſt exquiſite white marble ſtatue of the Virgin Mary. This palace has a ſubterraneous communication with the Caſtello Nuovo, which was done for the ſecurity of the viceroy in caſe of an inſurrection.

The gardens reach to the ſea-ſide, but are not very extraordinary. This is a ſplendid court; and the nobility exceed thoſe at the court of France in their dreſſes and equipages. When a lady of quality goes there, ſhe is conducted in the following manner. She ſets out alone in a large rich gilded coach, with glaſs windows behind as well as before. This is preceded by another neat coach, in which ſits a perſon genteely dreſſed, called her Braceira, who hands the lady in and out of her coach. Another coach follows, where are four pages, or more, according to the dignity of the perſon: and a rich ſedan chair is carried empty by two chairmen near the ſide of her coach. When they arrive at court, the braceira gets out, and hands the lady into her ſedan, when the pages walk two and two on each ſide, richly dreſſed. In this manner ſhe is carried up ſtairs, where ſhe quits her ſedan, and the pages ſupport her train, which is ſome yards in length, 'till ſhe comes to the drawing-room door, when it is buttoned up with loops. The braceira and pages wait in the antichamber 'till her return, when ſhe is reconducted to her

her coach. But it is remarked, that though the Neapolitan ladies dreſs themſelves to great advantage, they are not ſo beautiful in appearance as thoſe at Florence and Rome. The ſtate coach belonging to the king is ſaid to have coſt 10,000l. and is the moſt magnificent in Europe: it is very large, and richly gilt, even the tire round the wheels. It is uſually drawn by ſix noble black horſes, whoſe harneſs is extremely rich, and the reins of broad ſolid gold lace: the carved work is the fineſt imaginable, and the painting ſo extraordinary that nothing can exceed it. There is neither iron or braſs about it, but inſtead thereof ſilver, or ſilver gilt.

II. ST. Angelo Imperiale contains ſome valuable paintings; particularly St. Thomas convinced; and Herod's cruelty, ſmall, but pretty: four fine portraits; that of the pilgrim, by Spagnuolet; one with the little Bologneſe dogs, by Correggio; and the two old men, by Titian: two drawings, by H. Caracci: a fine madonna in the clouds, St. Jerom and James below; it ſeems of Correggio's manner: a Lucretia, like that done by Raphael: ſome allegorical pictures: a fine portrait, a whole length, by Vandyke.

III. FRANCA Villa is a palace belonging to a prince of that title, who married a daughter of the prince of Borgheſe of Rome. The apartments are noble, and beautifully furniſhed.

FIRST room.---Six heads of the apoſtles, by Spagnoletto; the coloring extremely dark.

SECOND room.---The original piece of Mary Magdalen anointing the feet of Chriſt; a noble deſign, but ſmall, and finely painted, by Paul Veroneſe; the large one of the ſame ſubject is in the palace of Durazzo at Genoa: the intombing of Chriſt, a ſmall piece, by Michael Angelo de Carravagio: a bacchanalia, of boys and girls, ſweetly painted, by Vandyke: ſeveral portraits, by Rubens.

THIRD room.---This is the room of ſtate, which is very elegant: here is a ſketch of a madonna, by Titian.

FOURTH room.---A holy family, by Schedoni.

IV. PHILOMARINO.---One apartment of this palace contains the following fine collection of pictures: a capital piece, by H. Caracci; one of his beſt works: the Marys at the ſepulchre of Chriſt, the angel ſitting on it, cloathed in white, with a glory round his head; the principal light is on him, a beautiful figure; the ſtone at the front-ground is dark, near the horizon light; the faces of the Marys are ſhadowed; ſhe with the box is in a red garment, with a deep yellow drapery over her ſhoulders; the next to her is in purple, with a yellow changeable over the arm; and the outward figure is in red, with a blue veil over her: John baptizing of Chriſt, by F. Albani: Joſeph's flight into Egypt, elegantly painted by P. da Cortona: a fine Ecce homo, by Guido: a pieta, with fine expreſſion, and highly finiſhed, by Domenichino: three pieces beautifully executed by Pouſſin; Chriſt curing the blind; the annunciation of the Virgin, who receives it with her eyes ſhut, in an attitude of great humility, God and angels painted above; the other is called the Repoſe, which is the holy family reſting in their journey to Egypt: a pieta, good, by Baſſan: St. Francis, finely done, by L. Caracci: a holy family, moſt charmingly painted, by Domenichino; there is a little angel in this piece, with his face half ſhadowed, looking over the ſhoulder of another, with a countenance lively like nature herſelf*.

V. GANDOLFI.---Here is a capital piece by Guercino; the reſurrection of Lazarus.

* The other moſt remarkable palaces at Naples are thoſe of the prince di S. Agata, the dukes di Gravina and Mataloni, and a few others; though, indeed, they will hardly bear ſeeing after thoſe of Rome. Keyſler, ii. 377.

THE

THE palace in which juſtice is adminiſtered is now called the Vicaria, but was formerly a royal reſidence. Here are ſome chapels, adorned with good pictures, by Rivales, a Spaniſh painter, diſciple of Polidoro. Under the Vicaria are the public priſons, where many criminals and captives are confined.

THE Univerſity, which they call the Studii Nuovi, is a large and handſome ſtructure, built by Fontana when the count de Lemos was viceroy. The front is magnificent, and 180 palms in breadth. The middle part is adorned with columns, ſtatues, and inſcriptions. In a large old hall are ſome antique ſtatues, found at Pozzuoli. Within this palace is a pretty anatomical theatre, and a ſpacious chapel, which contains ſeveral ſtatues by Naccarini †.

THE library of Valetta is ſaid to conſiſt of more than 18,000 volumes; all valuable, well-choſen books. It is adorned with ſome good paintings, particularly a ritratto of their famous Maſſanello, and an admirable one of Cæſar Borgia by Titian.

THE library of the prince of Tarſi is in pretty taſte, where are ſeveral curious mathematical inſtruments; and a room in which are the portraits of the moſt eminent authors in Europe, particularly Sir Iſaac Newton and Mr. Lock, but badly painted.

CASTLES.---I. Caſtello Nuovo, or New Caſtle, on one ſide joins to the ſea, and is always well garriſoned ‡. It is mounted with fifty pieces of ordnance; and an inſcription informs us, that on the baſtion del San Spirito formerly ſtood a large piece,

† The univerſity of Naples appears from Petrus de Vineis and Riccard. de S. Germano, to have been founded by the emperor Frederic II. whoſe patent was confirmed by pope Innocent IV. in 1254. Keyſler, ii. 431.

‡ Charles I. brother to St. Louis, raiſed the whole ſtructure, in 1265, a large tower excepted, now called Torre del Oro, which was built before his time by the Normans, to defend the mole. Blainville, vol. iii. p. 243.

called Magdalena, weighing 21,000lb. which carried balls of 120lb. weight. This deſtructive engine was caſt in the time of the emperor Maximilian I. and placed here by Charles V. who completed the work, and rendered it a good fortification; for, beſides high and thick walls, flanked by ſtrong towers, in much the ſame manner as the Baſtile at Paris, it is ſurrounded by a ſtrong curtain, defended by four baſtions, one of which was built from the produce of a tax laid on courtezans. Near the entrance of the caſtle ſtands a triumphal arch, adorned with ſculpture, and ſome inſcriptions, ſignifying that it was built by Alphonſo the beſt of princes. Farther on is a braſs gate, decorated with fine baſſo-relievos, which repreſent ſome of the exploits of the Arragonian kings: the whole is the workmanſhip of G. Monaco. Beyond this gate is a ſquare parade, where a thouſand men may ſtand with eaſe, and perform their exerciſes. Next to it we ſee a ſtately ſtone ſtaircaſe, of thirty-four ſteps, leading to a large hall, which ſerves as an arſenal, erected by Charles II. where they ſay are arms for 50,000 men. This hall is a fine piece of architecture, eſpecially its ceiling, and the performance of Piſano: the building is ſo conſtructed, that a whiſper on one ſide is diſtinctly heard at the other.

The area, a large ſpace on each ſide the caſtle, is called Il largo del Caſtello, and ſerves as a public walk to people of quality; as alſo for tournaments, races, bull-fightings, and other exerciſes.

II. Castello del Uovo, or Egg Caſtle, ſo called from its oval figure, ſtands in the ſea, on a rock, which is joined to the continent by a bridge of 220 paces long *. A great part of it was deſtroyed by Peter

* This caſtle is ſaid to have been anciently the palace of Lucullus, and not originally ſituated on an iſland, but altered to its preſent ſtate and form by the Norman kings; on which account, for a long time, it

Peter Navarre, a Biſcayan, who firſt invented the dreadful work of mines. He quitted the ſervice of Charles V. and entered into the ſervice of Francis I. for whom he deſtroyed this fort, which was repaired under Philip II. and is now as defenſible as ſuch a place can be.

III. ST. Elmo Caſtle, or St. Eramo †, is ſituated on an eminence towards the weſt; and the plan is in the form of a ſtar, with ſix rays. The ſubterraneous works are very ſpacious, and hewn out of the rock to ſuch a depth as to be bomb-proof, on which account a great quantity of military ſtores are kept here.

IT is impoſſible to have a finer view of Naples than from this caſtle, which was built by the emperor Charles V. with a view to curb the citizens, if they ſhould attempt an inſurrection.

THE Mole.---This projects near half a mile ‡ into the ſea, and was begun by Charles II. in 1302. It is in the form of a bending arm, and about ſixty feet broad, conſiſting of large ſtones, hewn and ſquare, ſo cloſely cemented, that it ſtands immoveable like a rock, and braves the fury of the moſt impetuous waves. From the middle of the elbow riſes a beautiful lofty round tower, called La Laterna, which ſerves as a light-houſe to ſuch ſhips as enter the harbor in the night. At the end of the bending of the elbow is a ſmall fort, called the baſtion of St. Januarius, whoſe ſtatue ſtands over the gate. There

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it was called the Norman caſtle. Keyſler, ii. 374.----It went likewiſe by the name of Megaris; and the rock on which it ſtands was formerly at the head of the Echia hill, and joined to the continent, but was long ſince ſevered from it by a dreadful earthquake and ſtorm. Blainville, iii. p. 248.

† So called from a church dedicated to that ſaint, which formerly ſtood on this ſpot.

‡ Blainville ſays, 500 paces; but it has been lengthened ſince his time.

is alſo a chapel towards the middle of the mole, where maſs is daily celebrated for mariners. The mole is broad enough for two coaches to go a-breaſt, and ſufficient room for them to turn at the end. It is the moſt agreeable public walk about the city, and much frequented in the ſummer evenings by perſons of faſhion, to enjoy the freſco, or refreſhing breezes from the ſea. On each ſide the mole, the ſhips and other veſſels are chained; from whence is a proſpect of mount Veſuvius, the adjacent delightful country about Portici, and the beautiful aſcent of great part of Naples, the houſes and gardens appearing one above another almoſt to the caſtle of St. Elmo, with a pleaſant view of the Carthuſian convent *. The company here have conſtantly ſeveral concerts of the fineſt muſic, which ſounds ſweetly in the ſtill evening, and increaſes the pleaſures of the place.

THE Darſena, or harbor for gallies, was made in 1668, and may contain about twenty of thoſe veſſels. It is cloſed on one ſide by a ſmall neck of land, where ſtands the old tower of St. Vincent, by which it is defended; and this tower is now uſed as a place of confinement for diſobedient children. Near this is the great arſenal, which is a large ſtructure, ſurrounded with magazines full of arms.

CATACOMBS.---Four of theſe have been diſcovered in Naples; but that of St. Januarius is of the greateſt extent, and kept in the beſt order. There are three galleries, one below another, cut within a rock, which in ſome parts are twelve paces wide. The caverns, or repoſitories for the dead, are on each ſide, one

* Nothing can be more agreeable than the taking a gentle walk on this mole towards the evening. There we enjoy a delightfully refreſhing air, ariſing from the ſea-breezes; and a charming proſpect of the whole city, from Magdalen bridge to the Pauſilypus. Blainville, 246.

above

above another, and like ovens †. The arches are about sixteen feet high, and eleven broad, which seem to have been the burial places of particular families; but the bones to be seen here, now lying in heaps, are chiefly the remains of those who were swept away by the terrible pestilence in 1656. It is said, these catacombs extend nine or ten miles round the city; but this is not probable. Indeed, bishop Burnet says, "If that be true, they may perhaps run towards Puzzuolo, and so they may have been the burial places of the towns on that bay. He says he walked a great way, and found galleries going off on all hands without end ‡." Mr. Addison tells us that, upon examining the niches, he found they were each of them stopped up, without doubt, as soon as the corps was laid in it ‖.

Instead of consecrated tapers, as at Rome, the guides here use common flambeaux. Here is one particular vault of such a height, that the roof cannot be discerned by the lights. Besides the lesser galleries, which branch out from the larger, there are some inlets in the manner of chapels, which have

† These are wide long galleries, cut in the stone of a sandy kind, one over the other, with noble arches or vaults, the parterre and sides of which are filled with niches. The breadth of the galleries is about fifteen feet, and twenty in height; consequently, they are much more spacious than those of Rome, which are but three feet wide at most, and from five to eight feet high. Blainville, iii. 356.----The bodies in these catacombs were deposited in cavities on both sides of the vaults, four or five one upon another; and the cavity, when full, was closed up with a marble slab, or with tiles. Keysler, ii. 394.

‡ Burnet, p. 165. He further says, that these catacombs have supplied the papists with an inexhaustible magazine of bones, which, by all appearance, are no other than the bones of the pagan Romans; which are now sent over the world to feed a superstition that is as blind as it proves expensive: and thus the bones of the Roman slaves, or at least those of the meaner sort, are now set in silver and gold, with a great deal of other costly garniture, and entertain the superstition of those who are willing to be deceived, as well as they serve the ends of those that seek to deceive the world. Ibid. p. 175.

‖ Addison, p. 138.

generally the like niches cut in the walls or ſides for receptacles of the dead bodies, as the galleries have.

CHAP. V.

PLACES adjacent to NAPLES:

VIRGIL'S TOMB, PAUSILYPO, POZZUOLI, BAIÆ, CUMÆ, PORTICI, VESUVIUS, SOLFA TERRA, HERCVLANEUM, and Iſle of CAPREA.

I. VIRGIL'S TOMB.

AT about eight miles' diſtance from Naples lies a very noble ſcene of antiquities; and what they call Virgil's tomb is the firſt that one meets with on the way thither, being on an eminence in a garden. It was originally built in the form of a pyramid; but the lower part, which is all that now remains of it, is not unlike a large oven. This ancient ruin generally paſſes for the monument of that divine poet Virgil, but without any ſufficient grounds for ſuch a conjecture *. It has a ſhrub growing on the top of it, with a broad thin leaf, like that of the ſycamore-tree, which they commonly call laurel, but it is not in the leaſt either laurel or bay, as many writers will have it †. There is a wretched diſtich inſcribed on a wall juſt over the entrance of the place, enough to frighten the remains of Virgil, if ever they were depoſited there.

* It is certain this poet was buried at Naples; but I think it is almoſt as certain, that his tomb ſtood on the other ſide of the town, which looks towards Veſuvio. Addiſon, p. 132.

† The mauſoleum is now overgrown with ſhrubs and buſhes, among which are a few laurel-trees, ſuppoſed by the credulous to grow again, though often rooted up. Keyſler, v. ii. p. 433.

II. PAUSI-

II. PAUSILYPO.---This is a ſubterranean way cut through a rocky mountain, about 600 yards, or 830 common paces, in length, juſt wide enough for one carriage to paſs another *. The entrance is near 100 feet high, but goes ſloping downwards to the center, where two holes are made at the top ſlanting, to throw in the light along the road. The bottom is ſaid to be paved, by many authors, but if it ever was, there are no traces now of any pavement left †. The ſtone cut out here is good for building; ſo that as this opened the way from Puzzuoli to Naples, it was alſo a quarry for building the town.

THE rule is, when any perſon goes through this paſſage from Naples, to take the right hand, or mountain ſide; and for thoſe who come from the country to Naples, to take the left, or ſea ſide; by which means they avoid meeting and interrupting each other. But in the darkeſt place, a conſiderable way in, it is cuſtomary for thoſe on the right hand to call out *A la montagna*; he is on the mountain ſide, conſequently coming from Naples: while thoſe on the left cry *A la marina*, or on the ſea ſide: without which notice it would be dangerous for the traveller, eſpecially thoſe in coaches, and might be attended with fatal conſequences.

IN the middle, on the left, is a little hermitage, and a neat chapel, with lamps continually burning, and particularly one before the image of the Virgin

* On the other ſide of Naples, to the weſt, one paſſeth through the cave that pierceth the Pauſalippe, and is 440 paces long: it is twenty feet broad, and at firſt forty feet high. Burnet, p. 177, ----If a man would form to himſelf a juſt idea of this place, he muſt fancy a vaſt rock undermined from one end to the other, and a highway running through it, near as long and as broad as the Mall in St. James's Park. Addiſon, p. 133.---The grotto ſeems to be half a mile long; the people there call it a mile. Wright, p. 175.

† One particularly ſays, "It is paved, which it was not in Seneca's time."------Another ſays much the ſame. Keyſler, ii. 434.

Mary,

Mary, placed at the door in the grotto, which is of ſome ſervice to the paſſenger. Some ſoldiers are ſet there to prevent robberies.

THAT it was entirely wrought by art is unqueſtionable, from the marks it bears of chiſſels and other tools uſed by ſtone-cutters; but the earthquakes, which have made ſuch havoc among the numerous remains of antiquity in theſe parts, have hitherto ſpared this uſeful work.

MANY different accounts have been given concerning the original of this grotto: ſome weakly aſcribe it to magic, and make Virgil the magician; others ſay it was the work of Cocceius, or Lucullus; ſo that it yet remains uncertain by whom it was contrived and finiſhed *.

III. POZZUOLI, or Puzzuolo.---This was anciently called Puteoli †, and is ſeven miles from Naples. It ſtands on an acclivity; and the great quantity of beautiful ſtones and gems caſt up by the ſea is a ſtrong proof of its former ſplendor and magnificence: but we will not venture to ſay, whether antiquarians may with ſufficient reaſon conclude from hence, that in the time of the ancient Romans a great number of goldſmiths and jewellers reſided here. However, it is certain that Cicero, in his epiſtle to Atticus, makes mention of the Emporium Puteolanorum.

* The common people of Naples believe it to have been wrought by magic, and that Virgil was the magician, who is in greater repute among the Neapolitans for having made the grotto than the Æneid. Addiſon, 132. ----The poet gives a deſcription of the Cumæan grotto, but this the populace apply to the grotto of Pauſilypo; and ſince Virgil has ſo particularly deſcribed an ancient ſybil, they conclude he muſt have been a wizard. Keyſl. ii. 435.

† It had the name of Puteoli either from a ſulphureous ſtench, or from the great number of Putei, or holes, which are made here on account of the ſulphur works, and by digging for ſand. Keyſler, ii. 449.-----About five miles from the grotto of Pauſilypo lie the remains of Puteoli and Baiæ, in a ſoft air, and a delicious ſituation. Add, p. 134.

In the market-place is a pedeſtal, on which ſtood the ſtatue of Tiberius, erected by the fourteen cities of Aſia, that were near being wholly deſtroyed by an earthquake in his reign, and had received his bounty in their diſtreſs. They are repreſented, on the four ſides, in figures, with their names under them. It is eſteemed a moſt beautiful baſs-relief, and a work of excellent taſte *.

The cathedral of Pozzuoli is built with large blocks of marble, and was converted from a pagan temple into a chriſtian church, which is now dedicated to St. Proculus and St. Januarius, whoſe marble ſtatues, with inſcriptions, are in the middle of the church.

Here are the ruins of ſome arches, which they ſay are the remains of the famous bridge of Caligula, that extended from this place over an arm of the ſea to Baiæ, full three miles: but this ſeems highly improbable, for it appears to be only a mole, which projected into the ſea, like that of Naples.

This city, with all its once beautiful and delightful neighbourhood, has been terribly harraſſed by dreadful earthquakes; ſo that there is ſcarce any thing to be ſeen, but the fragments of temples, amphitheatres, and baths; the only remains of its ancient magnificence †.

In the circuit of the bay, firſt, is ſeen mount Barbara, or Gaurus, which was anciently famous for the growth of the Falernian wine; but from one of

* Upon it are fourteen figures in baſſo-relievo, which, according to the opinion of ſome learned men, repreſent ſo many cities in Aſia Minor, to which the emperor Tiberius, as we are told by Suetonius, ſent very liberal ſupplies when they were demoliſhed by an earthquake. Keyſl. ii. 452.

† As we went along the ſea-ſhore, we ſaw ſeveral ruins of the old Puteoli, as we did of other places: and we were told, that from the promontory of Surrentum, on one ſide the great bay of Naples, to Miſenum on the other ſide, an extent of above thirty miles, the whole ſhore was once filled with fine ſeats, palaces, and temples; and the remains of ſeveral ſtill appear. Wright, 176.

the

the fruitfulleſt parts of Italy it is become one of the moſt barren. However, the Franciſcans have a convent upon this hill, which affords a glorious proſpect. Next is mount Nuovo, or the New mountain, which was thrown up by an earthquake in 1538. By this eruption the greateſt part of the Lucrine lake was filled up, ſo that at preſent it has ſcarce any water; whereas among the ancients it was in great repute for its fiſh, eſpecially oyſters *. A little farther inland lies the lake of Avernus, formerly ſo famous for its ſtreams of poiſon, but now plentifully ſtocked with fiſh and fowl. This lake in ſome places is 180 feet deep. Auguſtus, according to Suetonius, by means of a canal joined the Averno and Lucrine lakes with the Tyrrhene ſea, and made the Portus Julius near Baiæ, which are celebrated by Virgil †. On the right ſtand the ruins of a temple, dedicated to Apollo. On the left is a ſubterranean, where is the Sybil's Grotto. The entrance is through a low narrow paſſage, at the foot of a high mountain. After advancing about 200 paces, there is a paſſage which leads to ſome baths, where is the ſacred grott. It is a little room about fourteen feet long, and eight broad, with the height proportionable. On the walls are ſome ſmall remains of gilding and moſaic work: but it ſeems very myſterious how the ſybil could live in ſo confined a place.

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* The Lucrine lake is but a puddle in compariſon of what it once was, its ſprings having been ſunk in a earthquake, or ſtopped up by mountains that have fallen upon them. Addiſon, p. 134.

† An memorem portus, &c. Georg. l. ii. v. 161.

"Or ſhall I praiſe thy ports, or mention make
Of the vaſt mound that binds the Lucrine lake;
Or the diſdainful ſea that, ſhut from thence,
Roars round the ſtructure, and invades the fence:
There where ſecure the Julian waters glide;
Or where Avernus' Jaws admit the Tyrrhene tide."
Dryden.

PROCEEDING on the ſide of the bay, we come next to the Baths of Nero, or Tritola. A man ſtrips, and brings out a bucket of water, ſo hot there is no bearing your finger in it; and the ſteam comes out of the entrance like from a boiling cauldron. You deſcend to them by a narrow paſſage; but in a few minutes they occaſion ſo great a ſweat, that you are obliged ſoon to return back again.

NEAR this place are the ruins of two great villas belonging to Julius Cæſar and Nero, which terminate the ſituation of the ancient city of Baiæ.

IV. BAIÆ.---This was the winter retreat of the old Romans, and was deſtroyed by an earthquake; but coaſting along, you may perceive the remains of old temples, palaces, and houſes, ſome appearing as riſing one above another, and others as ſunk in vallies. Baia is now only a caſtle, built on the ruins of the ancient Baiæ; but it was formerly one of the pleaſanteſt places in the world, and particularly famous for its hot baths. The air is now ſo unwholeſome, that the governor lies every night at Puzzuolo: and ſometimes priſoners are brought to the fort of Baia, which is more dreaded than any other priſon in Italy. It is about three miles from Puzzuolo, and ten from Naples. The bay is in form of a creſcent, and ſhips ride there in perfect ſecurity.

ON the right are the ruins of a temple of Diana; on the left one of Venus, and another of Mercury.

FARTHER on is a ſubterranean, called Agrippina's Tomb, who was put to death by Nero her own ſon. The walls are finely ſtuccoed in compartments, and ornamented with figures *. The figure of a woman about two feet high, to be ſeen here, paſſes for Agrippina herſelf. Adjoining to this is a ſmaller

* Within it, on the left hand, is an apartment, to which one aſcends by a ladder, where are ſeveral relievos of plaſter, repreſenting a ſphynx, a griffin, and other imaginary animals. Keyſl. ii. 466.

apart-

apartment, where the antiquarians say that her remains were deposited; but with what truth, or even probability, is not easily determined: for Tacitus † affirms, that the tomb of Agrippina consisted only of an heap of earth thrown together, between Misenum and the villa of Julius Cæsar.

BETWEEN Baiæ and cape Miseno are also several other remains of antiquity; but the explanations of them are mostly grounded upon uncertain conjectures.

ON the other side of the hill is the village of Baulo, where was an ancient temple, ascribed to Hercules, who is said to have brought the oxen here which he had stolen in Spain. From hence are to be seen what was called the Mare Mortuum, or dead sea ‡; and the Elysian Fields, which are very unworthy of that name.

FARTHER on appears the isle of Isca; and on the left is the Piscina Mirabilis, which is a large building almost under ground. The descent is by forty steps, some of which are in a ruinous condition. It is a square vault, supported by forty-eight pillars of brick, incrusted so hard with plaster as to have the appearance of marble. It is thought to have been a reservoir for fresh water when the Roman fleets harbored in these ports. Some attribute it to Lucullus, who had a superb palace in this neighbourhood; and others are of opinion, that it was made by Agrippa, for the conveniency of the Miseno fleet.

NEXT are to be seen the Cento Camerelle, or a hundred chambers, which are spacious; but the communications from one chamber to another are narrow and low. Some say it was formerly a prison for malefactors; others, that it was a place where the

† Annal. xiv. c. 9.

‡ It has a communication with the sea, by a small canal. Keysler, ii. 467.

slaves

ſlaves belonging to the gallies were lodged, which is probable, becauſe the rooms are properly cells.

V. CUMÆ.---On your return to Pozzuoli it is proper to viſit Cumæ, about three miles from thence. The firſt principal ruin met with is the Arco Felice, a noble arch, which is paſſed under. It is built with large bricks, being ſeventy feet high, fifty-five broad, and the paſſage under it is twenty feet four inches; by means of which two hills are joined on the Appian Way, and form the entrance into the Cumæan territory. Then, turning on the left, there is ſeen another entrance into the ſybil's grotto, which goes in 300 paces. On an adjacent eminence remain the only ruins of the city of Cumæ, from which is ſeen a fine proſpect of the country, and a view of the Torre di Patria *, where ſtood the ancient city of Linternum, the retirement of Scipio Africanus.

CUMÆ, while it ſtood, was eſteemed the moſt ancient city in Italy, and was built by the Eubœans. Its remains are now very ſmall above ground, but a great deal might be diſcovered by digging up the heaps of ruins; for it ſtood partly on a mountain, partly on the ſea-ſhore, and formerly gave name to the bay now called the bay or gulph of Naples. Its temple of Apollo was particularly magnificent; and the country ſtill retains a luxuriant fertility, eſpecially towards Torre di Patria, where it produces abundance of fig-trees of an uncommon ſize.

BETWEEN Cuma and Miſeno lies the lake Acheron, ſo well known among the ancient poets, and called by Virgil *tenebroſa palus*, or the gloomy lake, from its black water. At preſent it is generally called Lago della Coluccia, in which is a little iſland inhabited by fiſhermen, who have a canal made from the

* From a tower erected in the place where Scipio Africanus was buried. Wright, p. 182.

ſea

ſea into the lake; by which means the waters of it have been greatly ſweetened, and rendered fit for fiſh to live in.

THE extremity of cape Miſeno has a long cleft in it, which was enlarged and cut into ſhape by Agrippa, who made this the great port for the Roman fleet that ſerved in the Mediterranean; as that of Ravenna held the ſhips deſigned for the Adriatic and Archipelago. The higheſt end of this promontory riſes in the faſhion of a monument or ſepulchre to thoſe that ſurvey it from the land, which, perhaps, might occaſion Virgil's burying Miſenus under it. The remains of a pharos, or light-houſe, are ſtill to be ſeen on this promontory: but the moſt conſiderable antiquity of the place is a ſet of galleries hewn into the rock. Some will have them to have been a reſervoir of water; but others more probably ſuppoſe them to have been Nero's baths †.

OPPOSITE to Miſeno are the iſlands of Procita and Iſchia, both of which produce plenty of fruit, and excellent wine, with pleaſant ſpots for hunting. Procita is about ſix miles in circumference, and contains near 4000 inhabitants. Iſchia ſtands farther out in the ſea, and was called Inarime by the ancient poets, who lay Typhæus under it, by reaſon of its eruptions of fire; but there has been no eruption for near theſe 400 years. On the ſouth of this iſland lies a round lake, of about three quarters of a mile diameter, ſeparate from the ſea by a narrow tract of land. It was formerly a Roman port. On the north end of this iſland ſtands the town and caſtle, on an exceeding high rock, divided from the body of the iſland, and almoſt inacceſſible to an enemy on all ſides. Its circumference, including the windings of

† The city of Miſeno was in the middle of the ninth century deſtroyed by the Saracens; ſo that now little remains of it are to be ſeen. Keyſler, ii. 469.

the

the coaſt, is about eighteen miles; and it lies about two miles from Procita *.

We ſhould not forget the Grotto del Cani, about three miles from that of Pauſilypo, at the ſide of a fine lake called D'Agnano. It is famous for a poiſonous vapor, which iſſues from the earth in that part, and the effect ſhewn by experiments. The grotto is about twelve feet long, five broad, and ſix high. People there, who get a livelyhood by it, bring a dog, and hold him with his noſe about ſix inches from the ground. In half a minute the creature becomes motionleſs; in a minute he begins to be convulſed, and in all appearance would ſoon die: but he recovers immediately when brought in the open air, and is as briſk as ever. A lighted torch held to the ground is inſtantly extinguiſhed; but our travellers could not diſcern the vapor riſing from the earth, as ſome have reported †. On the outſide of this lake are alſo ſome hot baths, of different degrees of heat.

VI. Portici.---This is a little town at the foot of mount Veſuvius, where the king has a country palace, in which are depoſited many ancient curioſities dug out of the ruins of Herculaneum. The gardens are moſt beautifully and regularly laid out; and this villa would be a perfect paradiſe, was it not for its vicinity to ſo terrible a neighbour as that burning mountain. The road from Naples to Portici is extremely good and pleaſant. All the way are ſeveral country villas, with very neat gardens to them. On the right is a fine proſpect of the bay

* There are near thirty hot ſprings and baths on the iſland.

† M. Villamont in his travels, publiſhed in 1609, relates that a French gentleman, having ſtooped only to take up a ſmall ſtone in the grotto, inſtantly fell down ſenſeleſs, and ſoon after expired.----For further obſervations ſee Mr. Addiſon, p. 140---142.

of Naples, and of the Mediterranean ſea; and directly oppoſite is mount Veſuvius.

VII. MOUNT VESUVIUS.—By all the hiſtorians, Suetonius excepted, who calls it Veſevus, this mountain is called Veſuvius, and at this day by the Italians Veſuvio, or Monte di Somma *. It is eight miles to the eaſtward of Naples; being four to the town of Portici, and the other four to the top †, two of which are eaſy aſcending, and we travelled ſo far on aſſes, but walked up the reſt, which is part rugged, and towards the top covered with aſhes a great depth, ſo that it is difficult to proceed. There are always a number of men attending, who offer their ſervice as guides to conduct you up; and theſe men are very uſeful to ſtrangers on this occaſion, for without their aſſiſtance we could not have accom-

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* We find the name of the mountain Veſuvius varied by the ancient poets. Silius Italicus, cotemporary of Pliny, calls it Veſbius:

Ætneos quoque contorquens e cautibus ignes
Veſbius intonuit, ſcopuliſque in nubila jactis,
Phlegreus tetigit trepidantia ſidera vertex.
"Veſbius that more than Ætna's fire has roar'd,
Veſbius with flames and hidden miſchief ſtor'd;
And molten rocks, with vengeful fury driven
From the high cliffs, have touch'd th' affrighed heaven."

Martial, another of Pliny's cotemporaries, calls it Veſvius:

Hic eſt pampineis viridis modo Veſvius umbriis.
"Veſvius here is ſeen,
Crown'd with the curling vine's umbrageous green."

Lucretius calls it Veſevus:

Qualis apud Cumas locus eſt, montemque Veſevum.
"Such is the ſpot
Near Cuma, and Veſevus mount."

And Virgil makes uſe of the ſame expreſſion:

Talem dives erat Capua, et vicina Veſevo
Ora jugo.
"Such is the ſoil of fat Campanian fields,
Such large increaſe the land that joins Veſevus yields."
Dryden.

† From Naples to the foot of Veſuvio is five Italian miles, including the circuit round the bay; and from the foot of the mountain to the ſummit it is near three miles further. Keyſler, ii. 354.

pliſhed

R. Bennett Sculpt.

MOUNT VESUVIUS with its Irruption ?

pliſhed it without an infinite deal of fatigue and danger. They have belts about their waiſts, which you take hold of, by which they pull you up. Three generally preſent their ſervice, with a belt for each hand, and one goes to aſſiſt you behind. From the ſummit there is a deſcent of about fifty yards to the area of this once melted matter, which is now hardened, and lies in coils covered with ſulphur. The ſmoke comes out at ſeveral places, and particularly much from one on the oppoſite ſide, which we were deſirous of coming near, to ſee if there was any flame; but the wind ſuddenly changing blew the whole cloud of ſulphureous ſmoke about us, which obliged us to reaſcend the ſummit as faſt as we could for freſh air. This area of once melted matter may be about 300 yards in diameter. It has been obſerved, that the top of this mountain is lowered ſome yards within theſe few years; and, at preſent, there is no diſtinguiſhed form of a ſugar-loaf on a plain, as in the time of Mr. Addiſon *, but uniform from the top two miles down. The whole hill took about two hours and a quarter aſcending.

THE old lava appears on the ſide of the hill like plowed land, as Mr. Addiſon deſcribes †; but the new rivers of this melted matter, which iſſued from

* When we had climbed this mountain, we diſcovered the top of it to be a wide naked plain, ſmoking with ſulphur in ſeveral places, and probably undermined with fire; for we concluded it to be hollow by the ſound it made under our feet. In the midſt of this plain ſtands a high hill in the ſhape of a ſugar-loaf, ſo very ſteep, that there would be no mounting or deſcending it, were it not made up of ſuch a looſe crumbled earth as I have before deſcribed. Addiſon, p. 144.

† This mountain ſtands at about ſix Engliſh miles' diſtance from Naples; though, by reaſon of its height, it ſeems much nearer to thoſe that ſurvey it from the town. In our way to it we paſſed by what was one of thoſe rivers of burning matter, that ran from it in a late eruption. This looks at a diſtance like new-plowed land; but as you come near it, you ſee nothing but a long heap of heavy diſjointed clods lying one upon another. There are innumerable cavities and interſtices among

the late eruption on the 23d of October, 1751, lies on the other side of the mountain, eight miles from Portici. The principal lava from this late eruption ran the same course for seven miles. The depth of it, we were told, was twenty-five palms, or six yards and a quarter. It was still so hot a little below the surface, that on putting down a stick, between one of the openings, the end was scorched. It is remarked in general, with surprize, that the surface of these lavas are not continued crusts, but broken and irregular. Now what is on the top is the scum only, or the lighter particles swimming, which being near the air cools sooner than what is in the greater depth; and, being more weighty, the force of the running of that underneath breaks the scum or top, and perhaps is the cause of such a disjointed surface *.

among the several pieces, so that the surface is all broken and irregular. Sometimes a great fragment stands like a rock above the rest; sometimes the whole heap lies in a kind of channel; and in other places has nothing like banks to confine it, but rises four or five feet high in the open air, without spreading abroad on either side. This, I think, is a plain demonstration that these rivers were not, as they are usually represented, so many streams of running matter; for how could a liquid, that lay hardening by degrees, settle in such a furrowed compact surface? Were the river a confusion of never so many different bodies, if they had been all actually dissolved, they would at least have formed one continued crust, as we see the scorium of metals always gathers into a solid piece, let it be compounded of a thousand heterogeneous parts. I am apt to think, therefore, that those huge unwieldly lumps that now lie upon one another, as if thrown together by accident, remained in the melted matter rigid and unqualified, floating in it like cakes of ice in a river; and that, as the fire and ferment gradually abated, they adjusted themselves together as well as their irregular figures would permit, and by this means fell into such an interrupted disorderly heap as we now find it. Addison, p. 143.

* When the citizens of Naples thought this eruption had entirely ceased, the bituminous matter came pouring down again very plentifully; but, by means of a deep trench made in the wood of Ottaino, the principal branch of that fiery torrent was turned out of its usual course. A great quantity of smoke issued from the aperture called Atrio del Cavallo, and much the same from the summit of the mountain; which made it thought that there was a latent communication between them.

THE

THE diſcoveries that have been lately made of the ancient city of Herculaneum, which was ſwallowed up by an earthquake, and the eruption of Veſuvius when Pliny the elder periſhed, may make it acceptable to the reader to ſee the abridged account which is given by Pliny the younger of that dreadful cataſtrophe, in the 16th and 20th letters of his ſixth book to Cornelius Tacitus.

THE younger Pliny informs the great Tacitus †, that his uncle Pliny "was at Miſenum, where he had the command of a fleet which was ſtationed there. On the 9th of the calends of September, about the ſeventh hour ‡, my mother informed him that a cloud appeared of an unuſual ſize and ſhape. The cloud, which was afterwards found to ariſe from Veſuvius, advanced in height, like the form of a pine-tree; for ſpringing up in a direct line, like a tall trunk, the branches were widely diſtended. I believe while the vapor was freſh it more eaſily aſcended; but when that vapor was waſted the cloud became looſe, or perhaps, oppreſſed by its own gravity, dilated itſelf into a greater breadth. It ſometimes appeared bright, and ſometimes black or ſpotted, according to the quantities of earth and aſhes mixed with it. This was a ſurpriſing circumſtance, and it deſerved, in the opinion of that learned man, to be enquired into more exactly. He commanded a Liburnian galley to be prepared for him; and went out of the houſe with his tablets in his hand. The mariners at Retina, being under conſternation at the approaching danger, (for that village was ſituated under the mountain, nor was there any means of eſcaping but by ſea) intreated him not to venture

† "You are deſirous, ſays Pliny, that I ſhould give you an account of the death of my uncle, that you may be enabled to tranſmit it to poſterity with the greater truth."

‡ At one of the clock, on the 23d of Auguſt.

upon so hazardous an enterprize. He continued firm to his resolution, and performed with great fortitude of mind what he had at first undertaken from a thirst of knowledge. He commanded the gallies to put off from land, and embarked with a design not only to relieve the people of Retina, but many others in distress, as the shore was interspersed with a variety of pleasant villages. He sailed immediately to places which were abandoned by other people, and boldly held his course in the face of danger, so composed as to remark distinctly the appearance and progress of the dreadful calamity, and to digest and dictate those remarks. He now found that the ashes beat into the ships much hotter and in greater quantities; and, as he drew nearer, pumice-stones, with black flints, burnt and torn up by the flames, broke in upon them; and now the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their approach to the shore. He then directed his course to Stabia, where he met Pomponianus, who was putting his baggage on board some vessels to escape by sea: but Pliny bathed and supped. In the mean time flames issued from various parts of mount Vesuvius, and spreading wide, and towering to a great height, made a vast blage, the glow and terror of which were still increased by the gloominess of the night. They then quitted the house, and covered their heads with pillows bound with napkins, which was their only defence against the shower of stones that fell about them. And now, when it was day every where else, they were surrounded with darkness blacker and more dismal than night; which, however, was sometimes dispersed by some flashes and eruptions from the mountain. In this condition Pliny's respiration was stopped: he fell down, and expired by the sulphur and grossness of the air. When the light returned, which was not 'till the third day after his death, his body was discovered, untouched

untouched by the fire, without any visible hurt, in the dress in which he fell, appearing rather like a person sleeping than like one who was dead *."

The younger Pliny † and his mother still continued at Misenum. They had for several preceding days together felt an earthquake, which being common in Campania did not much alarm them; but the shocks were so violent that particular night, that all things around were not only moved but seemed upon the brink of destruction. They retired into a little court, which lay between the house and the sea. It was then six o'clock in the morning, when there was but a faint and glimmering light; and the house shook violently. They then thought it expedient to leave the town. The people, distracted with fear, followed them, pressed on them, and drove them forwards. The sea seemed to be forced back upon itself, repelled as it were by the strong concussions of the earth. It is certain that the shore was greatly widened, and many sea animals were left upon the strand. On the land side a dark and horrible cloud, charged with combustible matter, suddenly broke, and shot forth a long tail of fire, in nature of lightning, but in larger flashes. Not long after, the cloud descending covered the whole bay, and they could no longer see the island of Caprea, or the promontory of Misenum. The ashes then fell upon them, however, in no great quantities. Pliny looked back; a thick vapor just behind them rolled along the ground like a torrent, and followed them. They were soon surprized with darkness, not like the darkness of a cloudy night, or when the

* See "The letters of Pliny the younger, with observations on each letter; and an essay on Pliny's life, addressed to Charles lord Boyle, by John earl of Orrery:" published, in two quarto volumes, in 1751.

† He was but eighteen years of age; and was afterwards prime minister to the emperor Trajan.

moon disappears, but such as is in a close room, when all light is excluded. Great were the shrieks of the people; many paid their adorations to the gods; but the greater number were of opinion that the gods no longer existed, and that this night was the eternal period of the world. A little gleam of light then appeared. It was not day-light, but the forewarning of the approach of some fiery vapor; which, however, discharged itself at a distance from them. Darkness immediately succeeded. Then ashes poured down upon them in large quantities, and heavy, which obliged them frequently to rise and brush them off, otherwise they had been smothered, or pressed to death by their weight. Pliny fortified himself with one great consolation, a miserable one indeed, that all nature was perishing with him. At last the darkness, drawn into the thinness of a cloud, or of smoke, went off; true day appeared; the sun shone forth, but pale as at the time of an eclipse. All objects that offered themselves to their sight, which was yet so weak that they could scarce bear the return of light, were changed and covered with ashes as thick as snow. At their return to Misenum, after having refreshed themselves, they remained in that suspence and doubt of mind which hope and fear inspire. Fear indeed was more prevalent, for the earthquake still continued, and several enthusiasts, by dreadful prophecies, increased their own fears and the fears of others. But the younger Pliny and his friends, although they had undergone many dangers, and dreaded still more, yet they could not be persuaded to quit the town, 'till they had received some intelligence concerning his uncle."

NOTHING of notoriety occurs in the life of Pliny the elder, 'till this account of his catastrophe, which happened in the first year of Titus, in the year of Rome 831, when he had not fully completed fifty-seven years of age.

IT

It is a matter of doubt whether the eruption of Veſuvius at this time was the firſt that had ever happened: but in all probability ſo extraordinary a phenomenon would have been taken great notice of, if it had ever appeared before, and eſpecially by Pliny the elder, who mentions Ætna in a very particular manner, and who could only have been prevented by death from giving a much more exact account of Veſuvius.

To all this account the noble tranſlator of Pliny the younger adds, that, in the year 1717, doctor Berkeley, afterwards biſhop of Cloyne in Ireland, viſited Veſuvius, at leaſt with as much boldneſs and curioſity as Pliny the elder. The account given by the biſhop of that mountain was communicated to the royal ſociety by doctor Arbuthnot, and is publiſhed in the philoſophical tranſactions. It agrees in many particulars with Pliny's deſcription; but his lordſhip was inclined to believe, that the pumice-ſtones mentioned by Pliny were a kind of glutinous matter, which was thus deſcribed by the biſhop.

"The other mouth was lower in the ſide of the ſame new-formed hill. I could diſcern it to be filled with red-hot liquid matter, like that in the furnace of a glaſſ-houſe; which raged and wrought as the waves in the ſea, cauſing a ſhort abrupt noiſe, like what may be imagined to proceed from a ſea of quickſilver, daſhing among uneven rocks. This ſtuff would ſometimes ſpew over, and run down the convex ſide of the conical hill, and appeared at firſt red-hot: it changed color and hardened as it cooled, ſhewing the firſt rudiments of an eruption, or, if I may ſo ſay, an eruption in miniature."

The biſhop further tells us his own ſafety was owing, in a great meaſure, to the favorable diſpoſition of the wind. His words are, "Had the wind driven in our face, we had been in no ſmall danger of ſtifling by the ſulphureous ſmoke, or being knocked

on

on the head by lumps of molten minerals, which we saw had sometimes fallen on the brink of the crater, upon those shot from the gulph at the bottom: but as the wind was favorable, I had an opportunity to survey this odd scene for above an hour and half together, during which it was very observable, that all the vollies of smoke, flame, and burning stones, came only out of the hole to our left, while the liquid stuff, in the other mouth, wrought and overflowed as before described."

We have already mentioned what Mr. Addison says concerning Vesuvius; and bishop Burnet, who was there in 1686, says, "That the mountain had poured so loud about a month before he came to Naples, that the citizens there could hardly sleep in the nights. When one sees the mouth of this fire, and so great a part of the hill, which is covered some feet deep with ashes and stones of a metallic composition that the fire throws out, he cannot but stand amazed, and wonder what can be the fuel of so lasting a burning, that hath calcined so much matter, and spewed out such prodigious quantities. It is plain there are vast veins of sulphur all along in this soil, and it seems in this mountain they run along through some mines and rocks; and as their slow consumption produceth a perpetual smoke, so when the air within is so much rarified that it must open itself, it throws up those masses of metal and rock that shut it in. But how the fire draws in air to nourish its flame is not so easily apprehended, unless there is either a conveyance of air under ground by some undiscovered vacuity, or a more insensible transmission of air through the pores of the earth. The heat of this hill operates so much upon the soil that lies upon it, towards the foot of it, that it produceth the richest wine about Naples; and it also purifieth the air so much, that the village at the bottom is thought the best air of the country,

so

ſo that many come from Naples thither for their health *."

If ſuch igneous and inflammable ſubſtances were pent up, their fermentation and ebullition would be productive of the moſt calamitous effects; whereas they find a vent through thoſe volcanoes, and make frequent diſcharges. Some pretend to have computed that, during the eruption in 1694, ſo great a quantity of lava was diſcharged, that in ſome places it hardened at the height of ſixty ells above the ſurface of the ground; and that, if it had been accumulated into one maſs, it would have equalled in bulk the mountain from the bowels of which it had iſſued. If this be true, what muſt we think of the abyſs to which this vaſt mountain is, as it were, the ſpiracle †!

M. Blainville was there in 1707, and gives a deſcription of the country about Veſuvius, as it then appeared. He relates his aſcent up the mountain, and his deſcent into its dreadful abyſs. He ſays that the gulph or mouth was ſhaped like a tunnel, and grew narrower and narrower. Being deſcended to above an hundred paces from the edge or ſide, they obſerved one hollow place, about twenty paces in length, and nine or ten broad, filled with water, whence iſſued a ſmoke, which was not ſo thick as to prevent their ſeeing quite through it; and very near to this ſmall lake, a blackiſh ſtone, the ſize of which was ſo prodigious, that they were aſtoniſhed

* Burnet, p. 175-177.----Experience ſhews that earthquakes, after many continued eruptions of Veſuvio, are not ſo frequent, and are leſs fatal in their effects than at other times. The inhabitants are far from being alarmed at this mountain's vernal eruptions, when they are not very violent: and the air is ſo far from being rendered unwholeſome by them, that Barra, a village at the foot of Veſuvio near the ſea, is remarkable for its healthfulneſs. Keyſl. ii. 451.

† Ibid. 356. This author alſo gives a deſcription of an eruption which happened when he was there; but it is too long to be inſerted here, and may be found in his ſecond volume, p. 356-360.

how

how it was poſſible for it to be hurled ſo high. The depth of the mouth or furnace, from the ſide of its opening to the narroweſt part of it, ſeemed above 200 fathoms: but the ſmoke prevented their making any farther diſcovery *. He then ſeverely cenſures poor Miſſon, and gives in one view all that the moſt authentic authors, 'till his time, have written concerning Veſuvius, though much to the ſame purpoſe as we have before mentioned; but his prolixity is only a ſtrain of pedantry †. However, he judiciouſly obſerves that the ancients ſhould have invented ſo many fictions with regard to theſe burning mountains: they relate that the giants made war againſt the Thunderer, who threw all mount Ætna on Enceladus, Veſuvius on Alcyoneus, and Iſchia on Typhœus ‡.

Mr. Wright was there in 1720, and deſcribes his aſcent. He ſays they paſſed along the ſides of ſeveral torrents of ſuch matter as, when the vaſt and horrid cauldron boiled over, came ruſhing down in a fiery ſtream along its ſides; and adds, that ſome part of theſe currents put him in mind of the Thames after a great froſt, in thoſe places where vaſt flakes of ice had been flung up by the tide, and were then frozen into irregular and rugged heaps. When we had gained the firſt aſcent we found ourſelves on a

* Blainville, iii. 442. † Ibid. p. 460.

‡ Claudian ſuppoſes Ceres, ſurprized at the rape of her daughter Proſerpine, to aſk whether thoſe giants had broken their priſon, and were going to renew the war againſt the immortals:

An cœlum Titanes habent? ----

"Reigns Jove above, or have the Titans won
The ſkies by force, and thruſt him from the throne?
What ſpleenful pow'r has dar'd a deed ſo dire,
While the ſtrong Thund'rer graſps the forked fire?
Has vaſt Typhœus thrown aſide his weight?
Or did Alcyoneus the ſultry freight
Of hot Veſuvius overturn? or could
The lab'ring giant riſe from Ætna's pond'rous load."

ſort of plain. The ground ſounded hollow under our feet, and the heat of it was ſuch that we perceived it to a conſiderable degree through our boot ſoles, though we were in ſo great a heat ourſelves after our fatiguing march; and it muſt be no ſmall heat that was then greater than our own. Now the thunders and the roarings we had heard in our aſcent hither were redoubled, though we were not yet come within ſight of the mouth that gave them vent; for we had ſtill another aſcent to make, and ſteeper than the firſt. When we had with much difficulty gained the top of this ſecond mount, we found the whole face of the ground covered over with the droſſy ſubſtance, of various conſiſtencies, and with ſulphur of a thouſand colors, from an almoſt red, through the ſeveral degradations, to the paleſt yellow, and ſome of them extremely beautiful. When we had traverſed ſome time among the ſulphur, cinders, droſs, and ſtones, we came within ſight of the roaring mouth; and our curioſity led us full as near it as was conſiſtent with diſcretion, conſidering the temper 'twas then in. Immediately before an eruption we heard a tumultuous grumbling in the dreadful cavern: then came out a thick black ſmoke, which was immediately kindled into globes of fire, and this was ſucceeded by a furious flame, and vollies of ſtones, glowing hot, ſhot up into the air; ſome fell down again into the mouth; others, ſtriking againſt one another, diverged; and one of the ſmaller, about the bigneſs of a man's head, we found glowing at our feet. We had not heard it fall through the vaſtneſs of the other noiſe; for, beſides the bellowings and thunders immediate upon the exploſion, the reſiſtance of the air to the vollies of ſtones ſounded as though a thouſand ſky-rockets had been let off at once. The thunders, the thick ſmoke, and the burning mountain, put me in mind of the deſcription given by Moſes of the delivery of the law

law upon mount Sinai *. What Virgil says of mount Ætna does so exactly describe this, that nothing can be more close and lively †. When we had observed this extraordinary sight for a while, we thought it best for our curiosity to give way to our safety; for I think we might have been at least as secure in a besieged citadel. Pliny had paid dear for his curiosity at a much greater distance. Our descent was as easy as our ascent was difficult: all our care was to slacken our motion as much as possible, for we were perfectly carried away with the stream ‡."

OTHER travellers have been surprized at this account given by Mr. Wright, who in many respects is allowed to be a sensible traveller, but in this particular he must be mistaken; for it is as absurd as if he had told us, he took a leap from the top of St. Peter's church to the ground, and escaped unhurt. The elder Pliny did not run so great a hazard, and yet perished. We must therefore conclude, that the Neapolitans are a very dastardly people, and that Mr. Wright was one of the most courageous men that ever existed; for at the first appearance of an eruption, though seven or eight miles distant, they are terribly frightened: but he, in the midst of thunderings, roarings, liquid fires, hot balls and vollies of stones, still boldly proceeds to what he calls the roaring mouth, or what the Neapolitans term Bocca del Inferno, or the mouth of hell. Here was courage to perfection! But some authors are so full of

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* Exod. xix. 18. xx. 18. Deut. iv. 11.

† Interdumque atram prorumpit, &c. Æn. iii.

"By turns a pitchy cloud she rolls on high,
By turns hot embers from her entrails fly,
And flakes of mounting flames that lick the sky.
Oft from her bowels massy rocks are thrown,
And, shiver'd by the force, come piece-meal down:
Oft liquid lakes of burning sulphur flow,
Fed from the fiery springs that boil below." Dryden.

‡ Wright, p. 165-172.

vivacity,

vivacity, and have such a lively turn of thought, that they must certainly imagine their works would never succeed, unless they filled them with the most improbable and marvellous incidents.

Mr. Wright himself confesses, the Neapolitans are easiest when they see the mountain burning; for while it has that vent, they are not so apprehensive of those terrible earthquakes which have frequently made such havoc among them. Their deliverance from the terrors of them, whenever they happen, and their not being consumed by the eruptions of the mountain, which has sometimes filled the very streets of Naples with ashes, they all ascribe to their protector S. Januarius; and upon such an occasion, in 1707, they struck a medal in gratitude to their protector *.

To all this we may well add "A new hypothesis to account for the phænomena of Vesuvius," by the abbe Nollet, published among the transactions of the royal academy of sciences at Paris, brought down to the year 1750. This curious writer observes, there is a tradition in the country adjacent to mount Vesuvius, that whenever there has been a considerable eruption it has, besides flame and other matters, thrown out a prodigious quantity of water: and the author of an account of the eruption in 1698 relates, that the sea suddenly retired more than twelve paces, and that water was at the same time spouted from the volcano, which was known to be that of the sea by the shells which were afterwards found scattered at the foot of the mountain, calcined, and of a sulphureous smell. But notwithstanding these authorities, the academy of Naples, who had observed no

* D. Janu. liberatori urbis, fundatori quietis: "To St. Januarius, the deliverer of our city, and the establisher of our peace:" An inscription borrowed from the arch of Constantine in Rome.

retreat

retreat of the sea, or calcined shells, in the eruption of 1737, absolutely denied the facts, as impossible, and attributed the inundations of water to the impetuous rains which generally accompany the explosions of the mountain. M. Nollet, however, rejects their opinions, and confirms that of the mountain's throwing out sea water, by an hypothesis which, as it is the most simple, is consequently the best that has hitherto appeared.

THE interior part of Vesuvius, says he, may be considered as a vast crucible, or rather as the heart of a furnace, in which the burning fuel is mingled with substances that have been melted and vitrified by the violence of the fire. That part of the surface which is at the bottom of the hollow is exposed to the air, and appears like solid matter; but, as it is perpetually softened by the violent action of the fire within, it gives way from time to time to the vapors which struggle for vent, and which, when they burst away, bring with them whatever they meet with in their passage. It is, besides, impossible that the vault which covers these immense furnaces should not from time to time be so weakened as in some places to give way and fall in. These falling masses may be considered as being cold with respect to the heat of the melted and burning substances upon which they fall, and must therefore suddenly condense a great part of the vapor which filled the vast cavities below; and a vacuum being thus suddenly produced, the waters of the sea will be necessarily forced by the weight of the atmosphere through the subterraneous canals and crevices which communicate with the heart of the mountain. This water, thrown upon a fire so ardent as to vitrify the hardest substances, must be immediately reduced into vapor; or, in other words, expanded so as to fill 14,000 times more space than it filled while it continued to be water. It cannot, therefore, be thought strange, that

that this ſudden and irreſiſtible rarefaction of a contained fluid ſhould ſhake the vaults which cover the containing cavities; that in ſome parts it ſhould force a paſſage, and iſſue with great violence at ſome new apertures, as well as at thoſe which have long ſubſiſted at the bottom of the principal hollow, throwing out torrents of melted matter, ſhivers of ſtone, clouds of cinders, and part of the water which there was not time ſufficient to convert into vapor, and which muſt ſometimes fall in continued ſtreams, and ſometimes in drops, according to its quality, the figure of the aperture at which it iſſues, and the height to which it is thrown. Thus M. Nollet * accounts for the periodical eruptions of the mountain, for the earthquakes which precede them, for the ſudden ſubſiding of the ſea, and for the waters which are thrown up, and the violent rains which have been generally ſuppoſed to happen at the ſame time, though without any apparent dependance upon the concomitant phœnomena.

VIII. HERCULANEUM.---In one part of the town of Portici is the entrance that deſcends to the ſubterranean city of Herculaneum, or what little is to be ſeen of it; for as they clear one part away they fill up another, the expence, perhaps, being too great to lay it all open. The deſign ſeems barely to ſearch for antiquities; and the king is likely to have the greateſt collection of medals in Europe. This city muſt have been ſituated as Portici is now; for we knew we croſſed under the main ſtreet, by hearing the coaches rattle over our heads. In another part of Portici you deſcend to the theatre that was diſcovered in 1738, which is one of the completeſt pieces of antiquity that is to be ſeen.

* He was afterwards a fellow of the royal ſociety of London.

THE name of the city found under Portici, as ſome workmen were digging the foundation of a pleaſure-houſe for the king, was written by Latin authors Herculanum, Herculanium, and more commonly Herculaneum. It has alſo been called by the poets the City or the Salt-pits of Hercules; *Urbs Herculea*, *Salinæ Herculeæ*. This was one of the moſt ancient cities in Italy, and is ſuppoſed to have been built before the Trojan war. Dionyſius, of Halicarnaſſus, relates that it was founded by Hercules; and though many of the relations of Dionyſius appear to be fabulous, yet there are many reaſons why this ought neither to be ſuppreſſed or rejected. According to him, Hercules having deſtroyed the tyrants and robbers who infeſted Spain and Gaul, and civilized the native ſavages of thoſe countries, paſſed the Alps, and entered Italy. The fleet which accompanied him into Spain, being detained by contrary winds, could not meet him 'till after a conſiderable time, on the borders of the Sarno, near the foot of Veſuvius. Having in this place conſecrated to the gods the tenth part of all the riches which he had acquired, he firſt built Pompeia, on the ſpot where he had encamped; and afterwards Herculaneum, at the port where his fleet arrived. Theſe cities were diſtant about nine miles from each other; and the time when they were built is fixed, by the beſt chronology, to the 3476th year of the Julian period, 1238 years before the vulgar æra.

HERCULANEUM having been totally overwhelmed, we ſhould have been ignorant of the particulars of its ſituation, if they had not been mentioned by ancient writers. In a paſſage which Nonnius Marcellus has preſerved from Siſenna, under the word Fluvia, it is ſaid to have ſtood on an eminence of the mount Veſuvius, upon the ſea-coaſt, and between two rivers, probably the Sarno and Sebetho. According to Strabo, it was defended by a citadel, built

built on a kind of natural mole, or neck of land, which advanced conſiderably into the ſea. Its harbor was ſecure againſt all ſtorms, and its air ſalubrious and delightful in the higheſt degree. It was ſucceſſively poſſeſſed by the Oſques, Cumeans, Tyrians, and Samnites.

THE Romans became maſters of Herculaneum 293 years before Chriſt; but it was not included among the Roman provinces 'till the ſixth conſulate of Marius, 100 years before Chriſt. The agreeable ſituation of this coaſt induced many of the principal Romans to build pleaſure-houſes there; and it appears that there were ſeveral at Herculaneum: Cicero mentions one that belonged to Fabius, and Seneca mentions another built by C. Cæſar. It appears too, by a deſcription which Statius has given of a houſe of this kind, that they were decorated with the fineſt pieces of painting and ſculpture, the principal performances of Apelles, Phidias, Polycletus, and other Greek maſters; which will account for the great number of exquiſite remains of ancient art that have been found in the ruins of Herculaneum. This city ſuffered the firſt ſhock by an earthquake, which happened on the 5th of February, 63, and continued to waſte the neighbouring country during many days. Pompeia was entirely ſwallowed up, great part of Herculaneum was reduced to ruins, and the reſt ſo ſhattered that it muſt have fallen if it had not been repaired by the people when they had recovered from their fright. Six years and nine months after this accident, on the 1ſt of November, 76, under the 6th conſulate of Titus, the firſt year of his empire having commenced the preceding Auguſt, Herculaneum was totally overwhelmed by an eruption of Veſuvius. Pompeia, which had juſt been rebuilt, was totally deſtroyed, and buried, with Herculaneum, under the ruins of Veſuvius. "Jupiter, ſays Statius, who was a cotemporary writer, rooting

up the mountain from the earth, and lifting it to heaven, threw it thence in fragments upon those unfortunate cities.

FROM the founding of Herculaneum to its final overthrow was 1316 years. In its ruins a long inscription has been found, very much damaged and mutilated, in honor of Vespasian, in whose time many new edifices were probably erected when the damage done by the earthquake in 63 was repaired; and it may be reasonably supposed, that many more memorials of that emperor will be found.

IN entering this subterranean, first, there is a steep descent of seventy-two paces, strait forward; then, turning to the right, is another of seventeen ancient steps; after which is seen the appearance of the outside of houses; bases of pillars of brick, some stuccoed and fluted, some standing upright, others overset. We went into several rooms, some circular like baths, all stuccoed in compartments, and painted. We walked upon marble floors worked in mosaic, in pretty taste. Here, stamping the foot, it sounded hollow; by which we conjectured we were in one of the upper rooms of a house. We saw some beams that were burnt to a coal, and crumbled to pieces when touched; others not burnt, and the wood of these so hard and tough that a knife would scarce cut it.

THE next thing we came to was a square monument, which belonged to the Balbus family. Near it is a vault with seven niches, and an urn standing in each, with bones and ashes in them; and when they were first found a piece of money was in each. Farther on, we saw a neat well, as if just built, with brick walls, some up, and others overset, in confusion; which was all to be seen.

THEATRE.---The form of the Theatre, that was discovered in 1738, is a part of a circle; and there are eighteen seats of marble one above another. Each seat

ſeat is divided into two ſteps, at proper diſtances, the breadth being only for one perſon to deſcend at a time to his place. Above the ſeats is the corridor, which goes round the whole, and from whence the entrances open to deſcend to the arena, where one of the grand ones is to be ſeen. The ſides of this corridor were incruſted with marble, and ornamented with ſtatues in the ſeveral niches; but they have ſtripped theſe of all, and left the walls naked; yet the ſeats remain entire, as if lately finiſhed. This theatre was filled up with the lava from the eruption in Pliny's time, and when the city was deſtroyed. To throw in the light, they have cut in it a depth of twenty-one yards from the ſurface of the earth.

ANTIQUITIES.---Thoſe that were found in this ſubterranean city are kept at the palace of Portici, where are to be ſeen,

Two equeſtrian ſtatues of Balbus and his ſon, which ſtand before the entrance of the palace. They were found in the theatre of Herculaneum, and formerly ſtood before the front of it. Theſe ſtatues are of marble, and eſteemed of excellent workmanſhip: they are accoutred with bridles, like our ſnaffles.

A FEW more ſtatues ſtood in an adjacent ſhed, among which were two in the habits of conſuls.

THE paintings are in great numbers, but moſt of them came off the outſide of houſes, and ſeem as looſe ſketches; though ſome of theſe are beautiful, and done with a fine taſte.

SOME ornaments, birds, and beaſts, painted with much ſpirit.

SOME pretty landſcapes, wherein the aereal perſpective was obſerved, but not the lineal; which makes ſome connoiſſeurs diſpute whether the ancients knew any thing of it.

SOME ſmall figures ſketched in colors, with wonderful grace in their attitudes: the colors on moſt of them are lightly laid on.

A PIECE of Chiron teaching young Achilles to play on the harp, which is finely painted: the youth is a moſt beautiful made figure; the deſign is equal to the antique, and coloring to the modern.

THERE are ſome others tolerably good; as

THESEUS ſtanding with the minotaur dead at his feet.

CHIRON teaching Achilles to throw the javelin.

A SMALL piece, of a parrot drawing a chariot, and a graſshopper driving. Some think it alludes to Nero, as a piece of ſatire.

A PIECE which ſeems to repreſent the ſtory of Appius and Virginia; being one of the beſt.

THREE women; one finely painted.

A WOMAN in a penſive attitude.

THERE is alſo a room full of working utenſils, and kitchen furniture, as pots, ſaucepans, gridirons, and other things found in Herculaneum; which are much like thoſe of modern times.

IX. SOLFATERRA.---On the hill above Pozzuoli is the Solfaterra *, or Vulcan's cave, which looks like a frozen lake; and if a ſtone is dropped with any force, it ſounds hollow, and trembles under one. The circumference of it is about 300 yards, and the whole is covered with ſulphur. There are ſeveral holes where the ſmoke iſſues out with ſuch a force as to throw up little pebbles in the air; and if a piece of iron is held over one, it will be wet in a moment, as from ſteam; but if a piece of paper is ever ſo long

* Or rather Solfarata. Keyſler. ---It is a large plain within the top of a hill, which, as it were, rims it round. Wright.----The ſubterranean fires of Pulzol are much leſs terrible than thoſe of Veſuvius, and have afforded great advantages to mankind by yielding prodigious quantities of ſulphur and allum. Vulcan's court is above 150 fathoms above the leeel of the ſea, and has but one entrance, which is on the ſouth ſide. Abbe Nollet.---It is a remarkable ſpectacle to ſee this ſulphur burn continually, without being conſumed by the fire, which is owing to the moiſture and vapors of the waters that paſs beneath. Blainville, iii. 406.

held

The Mountain of SALFATARA *near* Naples.

held over the hole, it will neither be wetted nor ſcorched in the leaſt. They place tiles over theſe holes, to receive the ſmoke or ſteam upon them, which hardens into a cruſt, and becomes ſal armoniac of the beſt kind.

A PERSON who is fond of ſeeing natural curioſities cannot but meet here with the higheſt entertainment, as without danger and much trouble he may behold Veſuvius in miniature; and it is thought, that both theſe volcanos have a communication with each other.

THE ore from which the ſulphur is extracted is a kind of ſoft ſtone, which is found by digging. This is broken into ſmall pieces, and put into earthen veſſels, which being covered and luted are placed in a furnace. Theſe veſſels communicate, by a pipe inſerted near the top, with other empty veſſels that ſtand out of the furnace, and are alſo exactly cloſed. The ſulphur being diſengaged from the oar, by the action of the fire, paſſes over in fumes to the empty veſſel, where it is firſt condenſed into a fluid, and then hardened into a cake, which is afterwards melted again to refine it, and then made up into rolls.

THE ſubſtance which contains the allum is found more to the weſt, and is a kind of earth reſembling marle both in color and conſiſtence. This earth, with water enough to cover it, is put into cauldrons of lead, which are ſunk into the ground up to the brim. The natural heat of the ſoil is ſufficient to diſengage the ſalt from the earth, and it is found ſhooting into chryſtals on the ſurface. However, in this ſtate, it is ſtill mixed with ſome foreign ſubſtances, and therefore it is again melted with hot water in a large ſtone vaſe, from which it is taken in very fine chryſtals, the foreign ſubſtances having precipitated to the bottom.

BISHOP Burnet ſays the Sufatara is a ſurpriſing thing, and tells us, "There is a bottom, out of which

the force of the fire, that breaks out ſtill in many places in a thick ſteaming ſmoke that is full of brimſtone, did throw up about 150 years ago a vaſt quantity of earth, which was carried about three miles thence, and formed the hill called Monte Novo, upon the ruins of a town that was overwhelmed with the eruptions, which is of a very conſiderable height *."

X. THE Iſle of Caprea.---This iſland lies about three Italian miles from the extremity of the main land; being about four Engliſh miles in length from eaſt to weſt, and about one in breadth †. The weſtern part, for about two miles long, is a continued rock, vaſtly high, and inacceſſible on the ſea ſide. It has, however, the greateſt town in the iſland, that goes under the name of Ano-Caprea, and is in ſeveral places covered with a very fruitful ſoil. The eaſtern end of the iſle riſes up in precipices near as high, though not quite ſo long, as the weſtern. Between theſe mountains is a rich and fertile valley, covered with vines, figs, oranges, almonds, olives, myrtles, and fields of corn. Here ſtands the town of Caprea, the biſhop's palace, and two or three convents; but the inhabitants are very poor, moſt of them being fiſhermen, and frequently expoſed to the inſults of the Barbary corſairs.

THIS iſland was the retreat of Auguſtus, and more particularly ſo of Tiberius in his declining years, when he committed the moſt monſtrous debaucheries, while Sejanus governed at Rome, 'till he was maſſacred by the populace. In the midſt of that fruitful tract of land riſes a hill, that was probably covered with buildings in the time of Tiberius. There are ſtill ſeveral ruins on the ſides of it, and about

* Burnet, p. 178.

† Addiſon, p. 150.---But another writer ſays, it is about ſix miles long, and two broad. Blainville, iii. 459.

the top are found ſome dark galleries. Medals have been frequently dug up here, called by the antiquaries *ſpintriæ*, on account of the various infamous poſtures delineated upon them, invented by thoſe who accompanied Tiberius in Caprea, and whom Suetonius calls *monſtroſi concubitus repertores*, or "inventors of unnatural luſts."

BESIDES the cathedral dedicated to St. Stephen, there are alſo the churches of St. Lawrence, St. Aniello, St. Savior, St. John Baptiſt. St. John the Evangeliſt, St. Severin, St. Vincent, St. Maria della Scala. and ſome others. There likewiſe is a convent of Carthuſians, built after the model of that of Naples under the caſtle of St. Eraſmo. It is fortified by ſome towers; and its church is dedicated to St. James, of whom they pretend to ſhew an arm and a great toe.

THE Romans after the death of Tiberius ſent a body of pioneers on purpoſe to demoliſh the buildings, and deface the beauties of the iſland.

THE Iſlands of Procita and Iſchia.---Theſe iſlands are oppoſite to Miſenum, both producing plenty of fruit and excellent wine, and affording ſeveral pleaſant ſpots for hunting.

PROCITA* is about ſix Italian miles in circumference, and contains about 4000 inhabitants. It was granted by Charles V. to the houſe of Avalos, who have a ſplendid palace built on a ſmall cape, which advances into the ſeas.

ISCHIA is two miles from the other, and was anciently called Inarime. It is about eighteen miles round, and abounds in ortolans. It is an epiſcopal ſee, and has a town called Celſa. Formerly it ſuffered frequent damages from volcanos, and eſpe-

* It is but four miles from the continent, between the cape of Miſenus and the iſland of Iſchia. Blainville, iii. 418.

cially

cially in 1301: but no fiery eruptions have happened ſince, at leaſt of any conſequence; and the ſmoke ſeen here and there to iſſue from between the rocks proceeds from the hot ſprings and baths, of which there are now above thirty in the iſland, beſides other ſudatories.

INCONVENIENCES in the Kingdom of Naples.---Amidſt its fertility and other natural advantages, this kingdom is not without many inconveniences. The ſouth part has ſuffered extremely by earthquakes, many places are infeſted by ſwarms of lizards, and ſome are annoyed by Scorpions; but another plague, almoſt peculiar to this kingdom, eſpecially the ſouthern parts, is the Tarantula.

TARANTULA.---It is ſo called from the city of Tarento, in whoſe neighbourhood they chiefly abound; and the perſons bit by this inſect are called Tanrantolati, whoſe extravagant viciſſitudes of laughing and ſhrieking, ſobbing and dancing, are well known.

THE tarantula is in ſhape like a ſpider, but much larger, being almoſt as big as a nutmeg. It has eight legs, four on each ſide. They abound principally in the province of Barr, and generally appear in the time of harveſts. They are of divers colors*; and their chief haunts are holes in the earth, old walls, and hollow trees. The cobweb it makes is coarſer and ſtronger than that of a common ſpider. The poiſon is contained in two ſmall veſicles within the gums near two fangs, with which they are armed beſides leſſer teeth. Its bite at firſt occaſions only a ſmall red tumour, like that from the ſting of a waſp.

THE ſurpriſing effects of its bite, and ſingular method of cure, are well known to the world, and

* There are above eight ſpecies of them differing in ſize, color, and form, but producing the ſame miſchievous effects by their venom. Keyſler, ii. 367.---They are found chiefly in the provinces of Capitanata, Barri, Lecce, and Otranto. Blainville, iii. 486.

have

have been ſo amply diſcuſſed by the late doctor Mead, that to ſay much on the ſubject would be ſuperfluous here. We ſhall, therefore, only briefly relate what came under our own immediate cognizance and that of our friends.

IT has been obſerved, when a perſon has been bit by one of theſe creatures, that he is ſoon after ſeized with a trembling, turns very pale, and roars out moſt dreadfully, as if raving mad: but, what ſeems very extraordinary, the diſtemper baffles all the art of medicine, and is only to be cured by muſic; on the hearing of which, they ſtart up as from a lethargy, and fall a dancing, ſo that the motion occaſions a free perſpiration, and carries off the effects of the poiſon received from the bite of the animal †.

ONE of our friends was accidentally preſent at a tranſaction of this nature; for it happened one day, as he was walking through one of the ſtreets of Naples, he obſerved two young women dancing, with a prodigious quick motion, without any regularity. A great concourſe of people were aſſembled about them; and, on enquiry, he found that one of them had been bit by the tarantula. A perſon ſtood by them with an inſtrument of muſic in his hand, and kept continually playing. She was dreſſed in a ſhort looſe jacket without ſleeves, a thin light petticoat, and had no ſtays on; but on each arm was tied a broad red ribbon. The other woman was in

† Very few of ſuch unhappy perſons can bear the ſight of black or blue, but ſeem delighted with red or green objects. They are alſo ſeized with an averſion to eating fruit or vegetables. A melancholy ſilence and a fixed eye are the firſt ſymptoms by which the bite of the tarantula diſcovers itſelf; and then muſick is immediately called in to the aſſiſtance of the patient, to rouze him to a violent motion, to promote perſpiration and a copious ſweat. But neither the ſame tunes nor the ſame inſtruments anſwer this end, with regard to different patients: ſeveral trials are therefore made, and chiefly with the guitar, hautboy, trumpet, violin, and Sicilian kettle-drum. Keyſl. ii. 366.

the

the common dreſs of the place, and was hired to dance with the unhappy perſon; for it ſeems they will not dance by themſelves. Several other women ſtood by for the ſame purpoſe; ſo that, when one was tired, another relieved her by taking her place, while the unfortunate woman kept on all the time. Againſt the wall of the houſe near to which ſhe was dancing ſeveral women's petticoats were hung up on a line, all of the moſt lively colors, but none of black, to which color the party bit has a mortal antipathy. In the midſt of her dancing, juſt as the fancy took her, ſhe would run directly to one of theſe petticoats, and that ſhe pitched upon was taken down, and put on her. The muſick ſtill kept playing, for that muſt never ceaſe, and then they began to dance again, 'till ſhe fixed upon ſome other colored petticoat; and in this manner ſhe continued dancing near two hours, 'till her ſtrength being quite exhauſted ſhe fell down, but was ſoon taken up, carried home in an arm-chair, and put to bed. This ceremony is repeated for three days, when the patient is cured and out of danger: and without this uncommon remedy, the perſon bit dies raving mad in about twenty-four hours.

It is remarkable, that the patient on his recovery remembers nothing of what paſſed during his diſorder. If the cure is not perfectly effected, and the poiſon entirely expelled, the ſame ſymptoms fail not to appear again the ſucceeding year, eſpecially during the ſummer heats; and ſome have labored under this terrible diſorder at intervals for ten, twenty, and thirty years, and others during their lives.

From Naples to Meſſina the beſt way is to go by ſea in a felucca or tartan, of which kind there are conveniences every week; and with a fair wind you may perform the voyage in three or four days. Thoſe who cannot bear the ſea muſt take the land route; but they are to obſerve, that it is a very difficult,

difficult, inconvenient journey, the roads being very bad, the accommodations extremely indifferent, and few curioſities by the way.

CHAP. VI.

THE

APPIAN WAY.

THE Via Appia, or Appian Way, was ſo called from Appius Claudius, a Roman ſenator, who had it made at his own expence while he was conſul. This is one of the moſt grand and noble remains of the magnificence of ancient Rome, being five days journey, or 360 miles in length, extending from Rome quite through the kingdom of Naples to Brunduſium, a ſea port, at the very extremity of all Italy. It is ſo broad, that two large carriages may paſs each other; being compoſed of large black flint ſtones above a foot ſquare, and ſo wonderfully cemented together, that it is as firm as if one entire ſtone. But what is ſtill more ſurpriſing is the aſtoniſhing ſtrength and duration of this cauſeway, which has remained above 2000 years, and is for ſeveral miles together between Rome and Naples as entire as when firſt made, notwithſtanding ſuch great numbers of paſſengers, horſes, mules, and all kinds of carriages, have perpetually been paſſing and repaſſing over it for ſuch a long ſucceſſion of ages, that many think it the greateſt curioſity of the kind, not only in Italy, but in the whole univerſe, and ſerves to give us an idea of the grand diſpoſition of mind of the old Romans, who contrived their works

in

in such a manner as to withstand even the force of time itself *.

Appius exhausted the public treasure in extending this road from Rome to Capua. The Romans, after the defeat of the Samnites, continued it as far as Beneventum, where a Roman colony was planted in the consulship of Appius Claudius Crassus, son of the censor, in the year of Rome 485. The Messapians, Tarentines, and other people of that part of Italy, being subdued by the Romans about the year 490, the Via Appia was carried on as far as Brundusium, which then became a celebrated port for the common passage out of Italy into Greece and Asia, and was made a Roman colony in the year 510, during the consulship of Torquatus and Blæsus.

The Via Appia, originally fabricated with the utmost firmness and solidity, was beautified in the year of Rome 631, by C. Sempronius Gracchus, who repaired the military roads in Italy, and set up all along them miliary pillars, on which the distances from mile to mile were marked. Besides these or-

* This famous road derives its name from Appius Claudius, who was censor in the year of Rome 443, and made it at his own expence from Rome to Capua. It appears from Horace, Strabo, and Tacitus, that it extended as far as Brundusium in their time; yet they make no mention of the person by whom it was continued.---The stones of this pavement are about a foot and half square, and so hard and firmly cemented as to have stood the continued frictions of carriages for above 2000 years. This causey is twenty palmi broad, and affords sufficient room for two carriages to go abreast. Keysler, ii. 339.----The middle part of the way, where the horses and carrigages go, is about four yards wide, and flat, not raised at all with a roundness in the middle of that part, nor does it appear ever to have been raised so. A flat border is raised on each side for foot people, where are the remains of several old monuments. Wright, p. 135.---This highway is twelve feet broad, all made of huge stones, most of them blue, and they are generally a foot and half square on all sides. One thing seems strange, that the way is level with the earth on both sides; whereas so much weight as those stones carry should have sunk the ground under them by its pressure. Burnet, 182.

naments,

naments, he placed ſeveral blocks of ſtone by the ſides of the highways, for the repoſe of travellers, and to ſerve as ſteps to aſſiſt thoſe who travelled on horſeback in mounting and diſmounting their horſes. Julius Cæſar was at great expence in maintaing this road, and actually undertook to drain the marſhes of Pomptina; which work was finiſhed in the reign of Auguſtus, who conſiderably repaired that part of the road near Capua. The emperors Veſpaſian and Domitian were at great pains upon the ſame account; and Nerva expended great ſums in repairing it, as appears by inſcriptions upon ſome of the miliary pillars, which have been found in the marſhes of Pomptina. The emperor Trajan completed the work begun by his predeceſſors, continued this road as far as Brunduſium, and repaved another public way, which lay between that place and Beneventum. Caracalla repaired the Via Appia, for the length of one and twenty miles, towards Terracina and Fondi: another part of this way, lying between Liris and Sinueſſa, was repaired in the reign of Maximianus Herculius: and laſtly, Theodoret king of the Goths cauſed nineteen miles in length of the canal Decennonii, which ran along the Via Appia, between Tre Ponti and Terracina, to be repaired, to drain the Pomptine marſhes.

The Via Appia actually began from the city of Rome; and it is well known, that the emperor Auguſtus ſet up the gilded pillar at the foot of the Capitol in the Forum Romanum, at which all the military ways of Italy met: but it has been a great queſtion among the antiquarians, whether the diſtances marked with numerals on the pillars, ſet up on theſe publick ways, were reckoned from this Milliarium Aureum, as from a common center, or whether they were computed only from the gates of the city.

THERE were many buildings and other monuments, which were ſituated on the Via Appia, as the Septizonium of Severus, the tombs of the Arrian family, the arch of Conſtantine the Great, the temples of Fortune and Mars, the tomb of Metella wife of Craſſus, and thoſe of the families Cecilia, Cornelia, Servilia, Attilia, and others; of all which Pratilli has given a very clear and ſatisfactory account.

THE town or village of Bovillæ was ten miles from Rome; and four miles from thence upon the Via Appia was the Arx Albana, now Albano, built at the foot of mount Albanus, upon which once ſtood Alba, the mother city to Rome, but deſtroyed in the firſt ages of the Romans. The ſite of this ancient city is now called Palazzolo, in the neighbourhood whereof ſtands a beautiful and pleaſant villa, which is the ordinary reſidence of the popes in ſpring and autumn. From Albano we come to the ancient Aricia, which is ſixteen miles from Rome: it is now called Riccia, and ſtands in a hollow bottom, on which the ancient caſtle was built. On the left beyond Aricia were the temple, lake, and ſacred grove, of Diana Aricina; and the grotto and fountain of the nymph Egeria, now called Nemi. From hence the road paſſed below Lanuvium, by a village called Sub Lanuvio, where is now the bridge of S. Gennerello, to the place called Ad tres Tabernas, ſituated, as Cicero informs us, upon the very ſpot where the road from Antium to Velitræ croſſed the Via Appia. The road then leads through Ad Sponſas to Forum Appii, where the brethren that were at Rome went out to meet St. Paul; and there is now a church built on the ſpot where they firſt met that apoſtle, when he was brought priſoner to Rome. The Jeruſalem itinerary places Ad Medias nine miles from Forum; and we find upon the Via Appia a place called Meſa, which has ſome reſemblance to the old name. From Ad Medias to Terracina was ten miles, which

which laſt place was anciently called Anxur, and ſtood upon high rocks that commanded a fine view of the ſea.

Fundi is about fourteen Roman miles from Terracina, and was a Roman colony frequently mentioned by hiſtorians. At the foot of mount Cecuba is a miliary column marked LXXVIII. As we come down from the mountain we arrive at a plain, in which the town of Formiæ was ſituated, about fourteen miles from Fundi. The Mamurræ, an ancient and illuſtrious Roman family, had a houſe at Formiæ, the ruins of which are ſtill to be ſeen at a place now called Murrano. The beautiful proſpect which preſents itſelf to the eye at Formiæ, its vicinity to the ſea, the great plenty of water with which it is ſupplied, and the fineneſs and ſalubrity of its air, renders Formiæ extremely pleaſant. To the right of the Via Appia, towards a tower now called Torre di Cicerone, and at about 200 paces from the ſea, ſtood a country houſe belonging to Tully, whither that great orator retired to avoid the fury of the triumvirate, and it was from this place that he embarked to fly into Greece; but, being driven back by contrary winds on the coaſt of Cajeta, was there barbarouſly murdered. From Formiæ the Via Appia runs partly along the ſea-ſhore to Minturnæ, which is ſituated on the river Liris, now Carigliano, three miles from the ſea, and nine from Formiæ. Minturnæ became a Roman colony in 458, but was deſtroyed by the Saracens in the ninth century, and has never ſince been rebuilt. Here are ſtill ſome remains of a magnificent amphitheatre, and of a fine aqueduct. The Via Appia then paſſed through Minturnæ, and was continued by a cauſeway acroſs the marſhes. It then came to the foot of mount Maſſicus to Sinueſſa, very large ruins whereof are ſtill viſible on the ſea-ſhore, on this ſide Mandragone. At the point of mount Maſſicus, called La Rocca di

Mandragone, the Via Appia turned to the left, and led directly to Caſilinum and Capua: and near the ſame point the Via Domitiana ſtruck out of the Appian to the right, and went by the ſea-ſide to Liternum, Cuma, and Puteoli. The Via Appia, which paſſed between Mandragone and the foot of the mountain, led to the Pons Campanus, nine miles from Sinueſſa, upon the little river Savus, now called Saone, and not far from a place at preſent called Al Molino de Monachi. The road afterwards paſſed between the plain of Falernum and the Campus Stellatinus. Four miles from this bridge ſtood Urbana, ſince demoliſhed by the Saracens. From the Pons Campanus the road came to a place called Ad Octavum, which was at the eighth column reckoning from Capua, and then croſſed the Vulturnus over the bridge at Caſilinum. This town was made a colony in the year of Rome 694, but was in a ruinous condition in Pliny's time, and in which it ſtill continues; but it has a very magnificent bridge ſtill remaining entire. The ancient city of Capua being deſtroyed, count Landon and his brothers built the preſent Capua partly upon the ſite of Caſilinum, and tranſported thither, in the year of Chriſt 856, the inhabitants of the old city, which ſtood about three miles from it. Horace, after he had paſſed the Pons Campanus, arrived betimes at Capua, which was about ſeventeen miles from that bridge. Old Capua was the capital of Campania; and, in the time of its ſplendor, not only the rival to imperial Rome, but one of the largeſt, moſt magnificent, and opulent cities in the then known world. Writers have varied much in their opinions concerning the origin and time of the foundation of this city, which was of very high antiquity, and undoubtedly more ancient than that of Rome itſelf. After this city had claimed the protection of the Romans againſt the Samnites, in the year of Rome 410, its hiſtory became

came more generally known. In the year of Rome 435 it obtained the privilege of Roman citizens, on account of the great humanity ſhewed by its inhabitants to the Roman conſul and army, who had been obliged to paſs under the Furcæ Caudinæ. No ſooner was this city allied to that of Rome, than it pretended to be her rival, and inſiſted upon the nomination of one of the two conſuls. Its ſenate conſiſted of 300 ſenators, the chief of whom was ſtiled Medix Tuticus, or ſovereign magiſtrate. Rome haughtily refuſing to allow Capua any ſhare in the nomination of the conſuls, the Capuans took this refuſal as a very high affront, imbibed an inveterate hatred to the Romans, and ſufficiently manifeſted their reſentment after the fatal battle of Cannæ. Capua, having entered into an alliance with Hannibal, received him and his army within her walls; a ſtep which proved fatal to her, and was the abſolute preſervation of Rome: for the Carthaginians, ſoftened and enervated by the pleaſures and luxury of Capua, were no longer in a condition to reſiſt the power of the Roman arms. Rome, therefore, reſolved in her turn to be revenged on Capua, and the conſuls received orders to beſiege it. Hannibal in vain attempted to raiſe the ſiege; and notwithſtanding he marched to Rome itſelf, yet the Romans, animated by revenge, choſe rather to expoſe their own country to the fury of an invader than to raiſe the ſiege. Capua, being at length abandoned by Hannibal, was forced to ſurrender to the Romans, and ſubmit to the moſt rigorous treatment. Its principal ſenators were put to death, and the inhabitants diſperſed: the city was deprived of its laws and magiſtrates, and, being reduced to the ſtate of a prefecture, was governed by a prefect annually ſent thither from Rome. However, the Romans ſpared the walls of the city, and the public buildings. The circumference of its walls, excluſive of the ſuburbs,

was about 5600 paces. In the time of Auguſtus it had at leaſt 300,000 inhabitants and a great number of magnificent buildings, as the temples of Jupiter Capitolinus, Mars, Venus, Ceres, Neptune, Mercury, Caſtor and Pollux, and others. Without the town, at the foot of mount Tiphates, ſtood the temple of Jupiter, and that of Diana Tiphatina, often mentioned by hiſtorians and on antique monuments. This magnificent temple had a ſacred grove, a circus, a theatre, and extenſive buildings for lodging the prieſteſſes. There are ſtill very grand remains of this temple in the church of St. Angelo, which was built upon its ruins. The city of Capua, beſides temples, contained other buildings of wonderful grandeur and magnificence, as the capitol, the ſenate-houſe or curia, the forum or public place, the theatre, the circus, and an amphitheatre built with four rows of pillars, and which was almoſt as large and magnificent as the Flavian amphitheatre at Rome. The city of Capua had likewiſe its gymnaſium, and a ſchool for gladiators which contained 40,000 perſons, a ſuperb portico, public granaries, baths and fountains, the waters of which were brought into the city by ſeveral aqueducts, the ruins whereof are ſtill viſible. This city continued in a ſtate of grandeur and magnificence during the continuance of the Roman empire; but it afterwards ſuffered greatly from the Goths, and Genſeric king of the Vandals. It then fell into the hands of the Lombards, and was at laſt burnt by the Saracens in 842. Twelve years after this cataſtrophe, its inhabitants removed to New Capua, which was built upon the banks of the Vulturnus. Several villages are built upon the ruins of old Capua, the moſt conſiderable of which is that of Sancta Maria di Capoa, which ſtill preſerves the name of the ancient city.

The Via Appia entered Capua by the gate of Caſilinum, and paſſed under a triumphal arch. It went

went out of the city again by the gate Albana to Galatia, a city or Roman colony, the ruins of which are now called La Galazza, and where ſeveral monuments of antiquity are frequently found. From Galatia the way led to Ad Novas, the diſtance of which, as marked in the itineraries, correſponds with a village now called La Nova, near Arienzo. From Ad Novas the Road led to Caudium, a town and colony ſituated in a valley, the entrance into which was by the famous paſſages anciently called Furcæ Caudinæ, now Fircia, ſituated below the caſtle of Arienzo.

The Via Appia was then continued to Beneventum, one of the moſt ancient cities in Italy, called formerly Maleventum, which became a Roman colony in 486, and was one of the eighteen colonies that continued faithful to the Romans during the ſecond Punic war. It is now one of the fineſt towns in Italy, and belongs to the holy ſee.

When the Romans had brought the people of Apulia and its adjacent countries under ſubmiſſion to them, they continued the Via Appia from Beneventum to Brunduſium. The exact time when this part of the road was made is not known; but, as Tully mentions it in his epiſtles, it is certain that it happened before the fall of the commonwealth. Three different ways led from Beneventum to Brunduſium; one on the right by Venuſia and the neighborhood of Tarentum; the other on the left by Ælcæ and Herdonia; and the third ran between the two former through Trevicum, the neighborhood of Aſculum, and Canuſia. All theſe three different ways leave Beneventum juſt without Trajan's arch, now called Porta Aurea. The way which went to the left through Ælcæ, now Troja, divided itſelf from two others which led to Eclarium, the ruins whereof appear near Mirabella. From Eclarium the Via Appia took its direction to the right towards

Venuſia. From Canuſia the road went to Rubi, a very ancient town. Afterwards it led to Botuntus, now Bitonto, ſituate in a fertile plain. From hence the road continued along the coaſt of the Adriatic to Bari, which was a Roman municipium. Finally, the Via Appia continued to Brunduſium, and there terminated. Brunduſium is famous in hiſtory on account of its antiquity and the goodneſs of its port. In the year of Rome 487 it was ſubdued by the Romans, who planted a colony there in 509. Pompey retired thither during the civil wars, but was obliged by Julius Cæſar to abandon it, and retire into Epirus. It has been ſeveral times ſacked by the barbarians, but has been rebuilt on account of the goodneſs of its port. The cathedral church is a magnificent ſtructure, and was built by Roger king of Sicily. The ſea formerly encompaſſed three ſides of the city; but at preſent its circumference is very much contracted. Here we ſee ſeveral inſcriptions and other monuments of antiquity. The Via Appia that paſſed near Tarentum came to Brunduſium, where it rejoined the Via Trajana.

THE following is an account of the itinerary diſtances from Rome to Brunduſium:

	Miles		Miles
To Aricia	16	Ad Pontem Campanum	9
To Appii Forum	26	Ad Octavum	9
Ad Medias	9	To Capua	8
To Terracina	10	To Beneventum	32
To Fundi	14	To Rubi	107
To Formiæ	14	To Bari	21
To Minturnæ	9	To Brunduſium	71
To Sinueſſa	9		
		Total from Rome to Brunduſium	364

IT is obſervable, that the diſtances on the miliary columns were reckoned from Rome as far as the extremity of Latium, taken in the utmoſt extent, that is, juſt below Sinueſſa; but in Campania the diſtances on the columns were numbered from Capua. The great cities were as a central point, from whence all diſtances

diſtances within the territories of thoſe cities were reckoned.

THE Roman way which led by Troja was much of the ſame length with that aforementioned; but that which paſſed by Venuſia and the neighborhood of Tarentum was ſhorter by about eight or nine miles. Pliny takes the medium between theſe diſtances, and reckons with Strabo 360 miles from Brunduſium to Rome.

BOOK IV.

FROM

NAPLES TO ROME.

CHAP. I.

A GENERAL VIEW OF ROME.

ON the 13th of April 1753, our travellers ſet out from Naples on their return to Rome, to viſit what was curious there in the churches, palaces, and other places.

CHURCHES.

I. ST. John Lateran.---This is the pope's cathedral, and is called the mother and chief of all the churches in the world. In this church are the twelve apoſtles in marble, twice as large as life: under them are as many bas-reliefs, ſix of the old teſtament, and ſix of the new, by way of type and anti-type. Over the high altar is a large tabernacle of fine marble, ſupported by four pillars, where the half bodies of St. Peter and St. Paul are ſometimes expoſed to view. Here alſo is ſhewn the table on which they pretend our Savior eat his laſt ſupper with his diſciples: it is a brown board, like oak, and preſerved in a fine caſe, with a glaſs window before it. They here alſo ſhew Moſes's rod *.

* Here alſo they pretend to ſhew the rods of Moſes and Aaron. A piece of Aaron's rod is alſo ſhewn in St. Vitti's church at Prague; and the Sainte chapel at Paris glories in having the rod of Moſes entire. Keyſler, ii. 84.

IT is at this church that the pope takes poſſeſſion of the papal charge, being the metropolitan church of Rome, and not St. Peter's, as is commonly imagined. It is beautiful and large, and the front was ornamented by pope Clement XII. The roof is finely gilt and painted, as moſt parts beſide are. In one place is the baptiſm of Conſtantine the Great, who built the church, in which there is a great deal of moſaic work, and ſeveral fine tombs, particularly that of pope Martin V. Here ſtands the ſtone chair in which the pope ſits before he takes poſſeſſion of the papacy, with a large hole in the ſeat, which has given riſe to many conjectures.

THERE are ſome paintings in the ſacriſty; the annunciation, and a crucifixion, by Michael Angelo; one of Raphael's cartoons, in black chalk; and a madonna.

BEFORE one of the entrances of this church ſtands the higheſt obeliſk in Rome.

THIS church has the name of St. John's, from the chapel of St. John the Baptiſt; and that of Lateranenſis, from the Roman martyr Plantius Lateranus, put to death by Nero, who had a garden in this place: but Chriſt is the proper patron to whom it is dedicated.

A FULL deſcription of this church, containing many copper-plates, was publiſhed at Rome in 1657; and Cardinal Cæſar Raſponi, who died in 1675, and lies in this church, has likewiſe given an account of its antiquities.

II. S. Maria Maggiore.---It is ſo called by way of eminence, being the moſt remarkable of all the churches in Rome which are dedicated to the Virgin Mary. The length is 122, and the breadth 49 common paces. It has a fine portico of antique pillars on one ſide, two of which in the center are of porphyry. The pavement of the church is an inlaid work of marble, repreſenting variety of things. The roof

roof is painted blue, and enriched with gilding. Here are alſo forty grand pillars, beſides others of a ſmaller kind. On the altar is an admirable piece of ſculpture, by Bernini, of the aſſumption of the Virgin Mary.

In this church are the chapels of Sixtus V. and Paulus V. In the former are painted the four evangeliſts, by Andrea d'Ancona and Ferdinando d'Orvieto. In the latter are ſome paintings of Guido; and the walls are covered with fine ſculptures and marble decorations. At the altar are four fluted columns of oriental jaſper, with decorations of gilt braſs: the cornices, pedeſtals, and frizes are of agate and jaſper. In the center, between theſe four pillars, is the picture of the Virgin Mary, with Jeſus ſitting on one of her arms, ſaid to be painted by St. Luke, in a frame of lapis lazuli; and over her head hangs a crown of gold, enriched with jewels.

This church, on account of the pretended relique of the holy manger, is ſometimes called S. Maria ad Præſepe; and alſo Liberiana, from the pope of that name.

III. S. Bibiana.---Famous only for an admirable ſtatue* of that ſaint in marble, made by Bernini; and under the ſtatue lies the ſaint's body in a ſarcophagus of oriental alabaſter. On the left ſide of the church the hiſtory of this ſaint is painted in freſco, by Pietro da Cortona.

IV. S. Ignatius.---This church belongs to the Jeſuits and the Collegium Romanum. It has a grand front, with a lofty arched roof, and is by many accounted the fineſt church in Rome, excepting St. Peter's. Here is the ſtatue of St. Ignatius, ſeven

* It was at firſt deſigned for St. Conſtantia, which is the reaſon of its leaning againſt a pillar. One can hardly be tired with viewing the face, hair, drapery, and other beauties of this ſtatue. If there be any fault, it is in the left wriſt, which by ſome is thought a little too thick.

feet

feet high, in ſilver; but it is only ſhewn on great holy-days. The grand altar is eſteemed one of the fineſt in Rome. Some altiſſimo relievos, as big as life, executed by Le Grot. The cieling of the church is charmingly painted, and nobly ornamented. The relievos are ſo highly painted, that any common eye may be eaſily deceived.

HERE is the famous repreſentation of a cupola painted by Padre Pozzo, which ſeems rather too dark on the whole; but the lantern riſes finely from the cupola, and the light ſeeming to come through is very natural.

V. S. Andrea dei Gieſuiti---was built by Bernini; is of an oval form, not large, but the inſide is entirely covered with marble. In an apartment of the convent is a beautiful ſtatue of marble, Beatus Staniſlaus * lying on a bed, by Le Grot.

6. S. Maria della Vittoria---belongs to the Carmelitani Scalzi, a bare-footed order, that ſubſiſts upon charity. This church is beautifully incruſted with marble, and the whole richly finiſhed. There are ſeveral paintings by Guido, Guercino, and other great maſters, particularly Domenichino, who has painted one chapel entirely himſelf. But what makes the nobleſt appearance is the chapel of S. Tereſa. Over the altar is the ſtatue of that ſaint in white marble: ſhe ſeems dying, and an angel is comforting her. It is eſteemed one of the principal works of Bernini; and the alto relievo on the ſides is very natural. The vault of this chapel is finely painted by Baciccio: the ſubject is a glory, with angels.

VII. S. Termina.---A church of the Carthuſians, which was part of Dioclefian's baths. The inſide is

* He is repreſented lying on a couch: the head, hands, and feet, are of white marble, his habit of black, and the couch of yellow. It is the work of the ingenious Le Gros, and the whole cannot be viewed without a great deal of ſatisfaction. Keyſler, ii. 58.

ſpacious

ſpacious and noble, in the form of a Greek croſs. Here is the fine piece of St. Sebaſtian upon the croſs, painted by Domenichino, which was taken out of St. Peter's. Near the entrance, on the right and left, are the monuments of Carlo Maratti and Salvator Roſa, with their buſts. In the convent is a gallery where people walk.

VIII. S. Philippo Neri, commonly called La Chieſa Nuova,---is a fine ſtructure, with ſome excellent paintings: the cieling, cupola, and tribuna, all by Pietro da Cortona; a Virgin Mary, by Cavalier Arpinas; two pieces of Barocci; and a fine madonna, by Carlo Maratti, an admirable picture both for deſign and harmony of colors. There are alſo three pictures of Rubens, and two by Lazaro Baldi.

IX. S. Nicola Tolentino---is a new church, moſt exquiſitely adorned with marble, gilding, and painting: the great altar by Algardi, who has there diſplayed a noble piece of ſculpture. At the altar of the Gavotti chapel is a fine marble baſſo-relievo of the Virgin Mary appearing to a peaſant near Savona, which is a maſterpiece of Coſmo Fancelli: the ſtatue of St. Joſeph on one ſide of the altar was done by Antonio Raggi; and that of St. John the Baptiſt on the other by Hercole Ferrata.

X. ANDREA della Valle---is a noble large church: the cupola painted by Lanfranco; a great performance. The ſtory is the aſſumption of the Virgin Mary; the apoſtles below. The angles, in which are the four evangeliſts, are painted by Domenichino; thoſe of St. Mark and St. John are particularly fine. The tribune over the great altar repreſents the ſtory of St. Andrew, and is finely painted by Cignani and Calabreſe. The pieta in bronze was by Michael Angelo, who was the architect of this church.

XI. S. Katharina di Sienna---is ſo elegant and neatly finiſhed, that it is like a perfect cabinet. The cieling

is painted by Louigi Garzi; and among the other paintings is an exceeding fine piece, by Tintoretti, of St. Dominic reſtoring a dead child to life. This is a new church, and belongs to the Dominican nuns.

XII. S. Agoſtino.---This church is of the plainer ſort of building, but has ſome good paintings, particularly the famous picture of Iſaiah in freſco, by Raphael, drawn in a grand ſtile in emulation of Michael Angelo, after his drawing the large head in black chalk, at the little Farneſe, where Raphael's Galatea is painted.

XIII. S. Onuphrio---is not without ſome good paintings: but what chiefly draws a foreigner hither is the fine view all over the city of Rome, which this church affords. There is a freſco painting within the portico of the convent: one piece by Hannibal Caracci; and a ſmall madonna, by Leonardo di Vinci. Here is the monument of the celebrated poet Torquato Taſſo; and another of Alexander Guido, who poſſeſſed ſome of his genius, and was deſirous of being buried near him.

XIV. MADONNA del Portico, or in Campitelli,---is a pretty church, built by Bernini. They ſay that a temple of Apollo formerly ſtood here, and that this church was built with part of the materials. Above the great altar is a pillar of oriental alabaſter, cut and fixed in the wall, in the form of a croſs, which tranſmits the light in a glorious manner.

XV. MONTE di Pieta---is a chapel incruſted with marble, and contains ſome fine modern ſculptures in relievo: a dead Chriſt, by Domenico Guidi; Tobias, by Le Grot; and Joſeph giving the corn to his brethren.

XVI. DELLA Trinita.---At the great altar is a piece highly eſteemed, the Trinity, painted by Guido: God the father above, a moſt majeſtic figure, Chriſt on the croſs below; the dove on the top. Beneath all

all are two angels, in different attitudes of humility, both beautiful, nature herſelf.

XVII. S. Carlo Catinara.---The angles under the cupola are much admired, and were painted by Domenichino. The four cardinal virtues are repreſented in them: Juſtice is a woman preſſing milk from her breaſts, with her fingers different ways; Prudence with a mirror in her hand, Time underneath: Fortitude with a ſhield and ſword; below is a man upon a lion, with a dart in his hand, and a boy above holding a ſcroll, with the word *humilitas* written on it: Temperance receiving a bridle; a camel on the other ſide, and beneath is a woman holding an unicorn. The altar-piece is the death of ſome ſaint, by Andrea Sacchi: and here is the annunciation by Michael Angelo.

XVIII. S. Jacomo di Spagniolo.---In the Piazza Navona, within the ſacriſty, are two buſts finely wrought by Bernini: the one is a woman's head, with the countenance elevated in a ſtrong expreſſion of the ſenſe of joy, the mouth partly open, as ſpeaking praiſe; the other is a man's head, with a dejected countenance, in the greateſt expreſſion one can conceive of horror and remorſe.

XIX. S. Pietro in Vincoli.---The nave of this church is extremely grand and beautiful. Among its pretended reliques are the bodies of the Maccabees, and the fetters with which St. Peter was chained both at Jeruſalem and at Rome. Here is the noble monument of Julius II. after the deſign of Michael Angelo. In the center is a majeſtic ſtatue of Moſes, in a fitting attitude, as large again as life, done by Angelo himſelf, which cannot be ſufficiently admired. On each ſide is a figure, one to repreſent the contemplative, the other the active life; which are ſaid to be done by Raphael da Monte Lupo. This church is near the ruins of the baths of Titus, and is ſaid to have been once a part of them.

XX. S.

XX. S. Martino di Monti.---This was part of the baths of Trajan. The pillars are antique; the capitals ſeem modern; the order is Corinthian. On the walls are ſome fine landſcapes in freſco, by Gaſpar Pouſſin.

XXI. DELL' Anima.---At the great altar is a fine picture, by Julio Romano; St. John preſenting St. Rocco to the Virgin Mary and Chriſt; St. Mark below, with the lion; and angels above: the coloring is dark and hard. The cieling of the ſacriſty has the ſtory of the aſſumption, painted by Romanelli, in the manner of Guido. In the church are two monuments, by Fiamingo; one with two angels, the other with two boys: in both ſorrow is deeply expreſſed.

XXII. S. Martina in the Campo Vaccino---is a church belonging to the painters, and was built by Pietro da Cortona. Here is a picture of Raphael, repreſenting St. Luke painting the Virgin Mary, and Raphael ſtanding behind St. Luke's back *. In the ſubterranean part of the church is the buſt of P. da Cortona; ſome rich antique pillars of oriental alabaſter, and of the lytſpis, which is of a dark bluiſh color, the veins running like an onion ſliced downwards.

IN the Academy of St. Luke adjoining are ſome caſts taken from Trajan's pillar; with the models, paintings, and deſigns of ſuch as are admitted, for their merit in thoſe arts, to be enrolled in this academy. Among theſe pieces is a madonna of Carlo Maratti; a landſcape of M. Verni, the moſt famous at this time for ſea pieces; a piece in terra cotta †,

* Whoever ſees the madonnas they aſcribe to St. Luke will believe he had more need, as a painter, to have ſtood behind Raphael's back. Wright, 233.

† Earth or clay burnt. Models for new works in marble, and copies after the antique, are generally made in clay; which is wrought while it is ſoft, and afterwards burnt in a furnace to harden it.

by

by Mr. Wilton, who is esteemed an ingenious young statuary, and is fully expected to be an honor to his country, an ENGLISHMAN!

XXIII. S. Agnes.---Without the Porta Pia you descend forty-eight marble steps one way into this church. It has four beautiful porphyry pillars supporting the pavilion of the great altar. Here are two antique candlesticks, about four or five feet high, with fine foliage, figures, and other ornaments. In a little chapel is an admirable bust of our Savior, in white marble, by Michael Angelo. There is great serenity in the countenance, but some think it too thin a face.

XXIV. S. Lorenzo---is an old church, said to have been built in the time of Constantine, and is without the walls. Here are some pillars of the Corinthian order in white marble, called Pavonata, from some spots in it like those in peacocks' feathers. There is an old sarcophagus, with a curious bas-relief on it, representing the marriage ceremony of the ancients.

XXV. S. Lorenzo Lucina.---In this church is a fine crucifixion, by Guido.

XXVI. S. Bartolomeo,---on a little island within the Tiber, is a church in which they pretend to keep the body of that saint, under the great altar, in a rich old bathing vase of porphyry.

XXVII. S. Cæcilia---is a pretty church, and said to have been built on the spot where her house stood. Under the great altar is a fine statue of the saint lying dead, done by Stephano Maderno. The pavilion of the altar is very handsome, and supported by four most beautiful pillars of the Nero e Biancho de i Antichi, the black and white of the ancients. There is no vein of such marble now to be found, which makes it prized for the exquisite beauty both of white and black, and the running of its veins. The martyrdom of this saint, and other parts of

her ſtory, are here painted by Guido in his firſt manner.

XXVIII. S. Franceſco della Ripa.---At one of the altars is a pieta *, painted by Hannibal Caracci, but not equal to another by the ſame hand in the palace of Pamphili. Here is a good figure in marble of S. Ludovico dying, by Bernini.

XXIX. S. Maria de Scala Cœli.---Under this church is a paſſage that leads to the catacombs: it goes firſt to St. Paul's, and from thence to St. Sebaſtian, which is five miles, and is the proper place to deſcend to them. Near it is a little church dedicated to St. Paul, being the ſpot, they ſay, where he was martyred. Here is a fine picture of the martyrdom of St. Peter, by Guido.

XXX. S. Paul, without the Porta Pauli,---was built by Conſtantine the Great. It is very large †, and has eighty antique pillars in it. The main door is of bronze, adorned with ſcriptural hiſtories in baſſo-relievo.

XXXI. S. Silveſter, on Mount Cavallo.---In a chapel of this church, on the left hand, are four pieces in freſco, by Domenichino; David dancing before the ark; Judith ſhewing the head of Holofernes to the people; Queen Eſther fainting before Ahaſuerus; the queen of Sheba hearing the wiſdom of Solomon. In another chapel are two fine figures in ſtucco, St. John and St. Mary Magdalen, by Al-

* A dead Chriſt, the bleſſed Virgin, S. Magdalen, and S. Francis, and two little angels attending. There is a moſt beautiful ſorrow in the bleſſed Virgin and S. Magdalen. The two little angels are ſhewing the wounds, one in the hand, the other in the foot of the Chriſt. There is a moſt admirable expreſſion of ſedate ſorrow in one; and the other is crying outright, the tears which trickle down his cheeks are in perfect motion, and you plainly read the paſſion in every feature. Wright, p. 241.

† It is called the Baſilica di S. Paolo fuori delle mura, or St. Paul's without the walls; which is, next to St. Peter's, the largeſt church in Rome, its breadth being 105 common paces, and the length 160. Keyſler, ii. 131.

gardi:

gardi: and here is alſo the deſcent of the Holy Ghoſt, by Palma.

XXXII. S. Agnes, in the Piazza Navona,---is a handſome church ‡; and the altar-pieces are all ſculpture.

XXXIII. S. Maria del Popolo---has ſome good paintings; and in the chapel dell' Aſſuntione the cieling and altar-piece are painted by H. Caracci; the ſides by Caravaggio: the compoſitions eſteemed indifferent, but the coloring fine. The cieling of the ſecond chapel, called Præſepe, is painted by Louigi Garzi; a madonna, by Carlo Maratti; the two ſides by Daniel Furineſe. Oppoſite is the chapel Chigi, famous for its moſaic and ſculpture, done after the deſigns of Raphael: the ſtatue of Elias; the drapery is particularly fine: Jonas ſtepping out of the whale's mouth; a beautiful figure, the drapery and attitude of exquiſite taſte. On the altar-piece is repreſented the adoration of the ſhepherds, by Sebaſtian del Piombo: two fine monuments, by Sanſovino; the foliages excellent. Near the door of the church is the figure of death, admirably cut: on one ſide is a phœnix burning in her neſt; on the other the fly coming out of the ſilkworm's bag.

XXXIV. CAPUCHINS---is remarkable for a great number of good pictures. The great altar-piece is a madonna at full length, by Lanfranco; from which Carlo Maratti borrowed his favourite deſign of the Virgin Mary with the child Jeſus in her arms, deſtroying the ſerpent with a ſpear he holds in his hand. A St. Francis, by Domenichino. Another by

‡ At firſt view its outſide has ſomething of a general reſemblance to St. Paul's, London, with a cupola in the middle, and two ſide turrets. The ſtructure is modern; within it is only a rotunda: all or moſt of the body is covered by the cupola; the ſide parts are ſacriſties, or ſome other appendixes. Wright, p. 246.

Mutian. One raiſed from the dead, by Andrea Sacchi. Saul reſtored to ſight, a fine piece, by P. Cortona. The famous St. Michael, by Guido, which is eſteemed one of the fineſt painted figures in the world: in the countenance is intrepidity, without fierceneſs; which is criticiſed upon, and called want of ſpirit: drapery; the body of deep blue, the ſkirts of a lighter blue, his ſcarf ſcarlet, and a ſmall one of purple; his hair on the flaxen.

XXXV. S. Iſidore---belongs to the Iriſh convent, and is poſſeſſed of one of Carlo Maratti's favorite deſigns, taken from Lanfranco's madonna in the Capuchins. The child Jeſus is ſtriking a ſpear at the head of the ſerpent, which is at the foot of the Virgin. This is eſteemed one of the moſt genteel agreeable pictures in Rome. At the great altar is painted St. Iſidore, by Andrea Sacchi.

XXXVI. S. Louigi del Franceſi, the French church of St. Lewis.---At the great altar-piece is the aſſumption of the Virgin, painted by G. Baſſan, in his beſt manner. At a ſide chapel is a copy of Raphael's St. Cæcilia, which is at Bologna, by Guido. The cieling and ſides of the chapel are painted in freſco by Domenichino, repreſenting the hiſtory of St. Cæcilia, who is ſupported in the air by angels, after her martyrdom: all painted in a great ſtyle, and a fine body of color.

XXXVII. S. Gregory---belongs to the hermits of Camaldoli, and has an oratory belonging to it. In the tribuna over the altar, and in a chapel diſtinct from the church, is painted a concert by angels, with the ſeveral kinds of inſtruments; three little angels in the center, holding a paper and ſinging. Above is the Padre Eterno; a moſt majeſtic figure, in freſco, by Guido. In another chapel, one ſide is painted by Guido, the other by Domenichino, by way of conteſt, both freſco, and the ſubject the martyrdom

tyrdom of St. Andrew*. The preference is given to the latter, as he excelled Guido in compoſition and chiaro oſcuro. The man ſcourging St. Andrew, in that of Domenichino, is eſteemed a moſt excellent figure. In the church is a madonna by H. Caracci, and St. Gregory by the ſame; with a piece unfiniſhed, by Andrea Sacchi.

XXXVIII. S. Giralamo della Carita---has one of the three capital pictures in Rome, that are not of Raphael's hand. This is the communion of St. Jerome, painted by Domenichino. The two others are, the S. Romoaldo, by A. Sacchi, in the church dedicated to that ſaint; and the deſcent from the croſs, by Daniel da Volterra, in the church of the French minims at Trinita della Monte. This laſt is in freſco; and the group of the Marys is what is moſt admired in it: but the beautiful chiaro oſcuro, and the white draperies, are excellent in that of St. Romoaldo.

XXXIX. La Pace, or Madonna della Pace,---has ſome fine paintings in freſco, by Raphael; but they are hurt by time.

XL. S. Pietro Montorio.---Here is the transfiguration, painted by Raphael, which is eſteemed the capital of all pictures: but the coloring is grown black, and there is a very bad light to ſee it in: the putting of Chriſt into the tomb, painted by Caravaggio.

XLI. S. Giovanni,---belonging to the Bologneſe, has a madonna, beautifully colored, by Domenichino.

XLII. S. Maria di Loretto.---In this church is a female ſtatue, by Fiamingo. A palm branch is held in one hand, and at her feet ſomething like an in-

* In the chapel of St. Andrew, belonging to this convent, are two famous pictures of that ſaint, ſcourged before Nero in one, and going to be crucified in the other: the former by Domenichino, the latter by Guido. Wright, p. 250.

verted crown. It is a moſt graceful figure, with exquiſite drapery; much of the antique ſtyle, and by ſome admired beyond the Bibiana of Bernini.

XLIII. S. Maria Traſteveſe.---On the cieling is painted the aſſumption, by Domenichino; which is elegant.

PERHAPS this account of churches may appear too tedious; but it is what cannot well be avoided in Italy. Should a traveller in proteſtant countries, or even in France, run from church to church, and take an accurate ſurvey of them, it would be loſt labor, and expoſe him to ridicule. But in Italy it is quite otherwiſe; for the religious edifices are, in a manner, ſo many theatres, exhibiting all the beauties of architecture, painting, and ſculpture, to the ſpectator's view. As for inſcriptions, beſides the pleaſure which an elegant compoſition gives the reader, they often ſerve to clear up ſeveral paſſages in civil, literary, or eccleſiaſtical hiſtory; and whoever has not a taſte for theſe will find no great entertainment in the tour of Italy.

IN the deſcription of the churches we have ſpecified a great number of admirable pieces in painting, architecture, and ſculpture; yet are ſuch pieces no leſs frequently to be met with in the palaces of the princes and nobility at Rome, who are generally as laviſh in theſe ornaments as thoſe of other countries are in many articles of luxury. But firſt we ſhall mention a few of the old heathen temples, ſome of which have been turned into Chriſtian churches.

TEMPLES*.

I. TEMPLUM Fortunæ Virilis is now called Santa Maria Ægyptiaca, and belongs to the Armenians.

* Templum was a place which had not been only dedicated to ſome deity, but withal formerly conſecrated by the augurs. Kennet's antiquities, p. 38.

It is an oblong, having a portico of Ionic pillars fluted before the entrance; and the ſame order is continued along the ſides, but there is only one half of each pillar that projects from the wall. The ornaments within this temple are all modern; and there is a little chapel within it, in the form of Chriſt's ſepulchre.

II. THE Temple of Bacchus, adjoining to St. Agnes.

III. TEMPLUM Fortunæ Muliebri, built in the place where Coriolanus met his mother and wife.

IV. THE Temple of Veſta is a rotunda, ſurrounded by twenty Corinthian fluted pillars.

V. THE Templum Pudicitiæ Patriciæ is an old fabric turned into a church, called S. Maria Coſmedin.

VI. THE Temple of Saturn, which was the public treaſury in the Campo Vaccino, is now the church of St. Adrian; and part of the front is ſtill to be ſeen †.

VII. THE Temple of Antoninus and Fauſtina was erected by Marcus Aurelius; and ten Corinthian pillars which belonged to the portico are yet ſtanding before the church of S. Lorenzo in Miranda, on the forum. At the great altar is painted St. Laurence, by Pietro da Cortona; and another altar-piece is painted by Domenichino.

VIII. THE Temple of Romulus and Remus is now the church of S. Coſmus and S. Damianus, near S. Theodore; and the old brazen gates are ſtill re-

† It was built by Tullius Hoſtilius, the third king of Rome, after the victory he had gained over the Fidenates and the Veientes. It was very remarkable, both becauſe in it were preſerved all the laws and ſtatutes made by the ſenate and magiſtrates, with the Libri Elephantini, or ivory tables, in which were regiſtered all the tribes of Rome, and on account of the Ærarium, or public treaſury, being alſo kept there 'till the time of the ſecond Punic war. Livy ſays it contained at that time 11,000 pounds of gold, and 92,000 pounds of ſilver. Blainv. ii. 492. Kenn. antiq. p. 41.

maining. When they were at work, making ſome alterations in this temple, they found a large plan of old Rome, cut in marble, and fixed in one of the walls, as conſecrated to the founders of the city. This plan is ſuppoſed to have been fixed there by the direction of Septimius Severus, who repaired this temple ‡.

IX. THE Temple of Peace was built by Veſpaſian and eſteemed the fineſt temple of old Rome. Here were lodged the ſpoils that were brought from the temples of Jeruſalem; and it abounded afterwards with an infinity of other riches. This temple is ſaid to have been 300 feet long, and 200 broad, and lined throughout on the inſide with braſs plates gilt. The vaults of it are hollowed in compartiments, like the Pantheon; and one of its noble pillars now ſtands before the church S. Maria Maggiore †. Three detached parts of it, which are roofed but very ruinous, are ſtill remaining. A market for cattle being kept every Friday on this place, this famous temple is parcelled into ſeveral diviſions, and let out by the apoſtolic chamber to graziers, as an incloſure for their cattle.

X. THE Temples of Iſis and Serapis, or of the Sun and Moon, are in ruins, within the gardens of S. Maria Nuovo. The roofs are contiguous, and divided into ſmall ſquare compartments, which poſſibly were once plated over with gold or ſilver. That facing the eaſt is ſaid to have been the temple of

‡ It is now to be ſeen in ſeveral pieces, not regularly put together, in the Farneſe palace on one of the floors. They were brought thither in the reign of Paul III. There is a deſcription of them publiſhed by Bellori, which is inſerted in Grœvius's Theſaurus. Wright, p. 255.

† Its portico was ſupported by eight fluted columns, of a prodigious height and bigneſs, as appears by one of them ſtill in being, and which pope Paul V. cauſed to be conveyed and erected before the church of S. Mary Major in 1614; and, as an additional ornament, he placed on the top of it a fine braſs gilt ſtatue of the Virgin Mary. Blainville, ii. 495. Keyſler, ii. 328.

the

the Sun, and that towards the weſt to have been dedicated to the Moon *.

XI. THE Temple of the Sun was built by Numa, and is now the church of the Madona del Sole, dedicated to St. Stephen. The eighteen lofty pillars ſtanding in a row, and fixed in the remains of the brick wall, are of Greek marble †. Some are of opinion, that this church was rather the temple of Hercules; or, as others will have it, of Veſta.

XII. THE Temple of Jupiter Stator has ſome ſmall but noble remains. They are three fluted columns ‡, with their entablature, of the Corinthian order; which, for their beauty and due proportion, are called the grammar of the architects.

XIII. THE Temple of Concord was built as a memorial of the reconciliation between the people and the nobility at Rome. The architrave and frieze of the portico are both thrown into one; and eight of its oriental granate pillars are ſtill to be ſeen behind the Capitol towards Mount Palatine.

XIV. THE Temple of Minerva ſtood in Nerva's forum, where the front, embelliſhed with fine baſſo-relievos, is ſtill remaining; and in one bas-relief, over the middle of the facade, the goddeſs herſelf is repreſented. A Chriſtian church is now raiſed upon the ruins of this pagan temple, and is called S. Maria ſopra Minerva. Here is a noble ſtatue of our Savior in white marble, done by Michael Angelo; and a fine old baſſo-relievo of a man grappling with a lion, which was probably an ornament of the ancient temple.

* There appears nothing of them now, but a ſort of tribune, or ſections of cupola's wrought within, in compartiments, and theſe likewiſe are much after the manner of the Pantheon. Wright, 256.

† It is of ſpherical form; and there are eighteen fluted columns, half within, and half without the temple. Blainville, ii. 515.

‡ It is rather thought, that theſe are the remains of ſome portico built in the time of the emperors, or elſe the columns which ſupported the equeſtrian ſtatue of the emperor Domitian. Ibid. 501.

XV. THE

XV. THE Temple of Minerva Medica was dedicated to that goddeſs, by Auguſtus; becauſe in his time the botanic garden was on this ſpot, which is now a vigna, or vineyard, belonging to the Bentivoglio family. This temple was anciently incruſted all over with marble, which has been gradually carried off in latter ages, except two excellent pieces of corniſh. It was a decagon; and ſome ſmall remains are alſo ſeen of the magnificent portico which ſurrounded it *. In this vineyard are two ancient vaults, or repoſitories for the aſhes of ſome particular families. One of them, by the inſcriptions, belonged to the family of L. Aruntius, but the urns are ſunk into the ground: here are ſome remains of beautiful ſtucco and freſco painting. The other vault belonged to ſeveral families, whoſe urns are placed within the ſides of the wall: this vault is about four paces one way, and five another, having five rooms on one ſide, and eleven in each row.

XVI. THE Temple of Venus and Cupid is quite in ruins.

XVII. THE Temple of Janus † Quadrifons was built of Greek marble. There are ſome remains of it, which reſemble a large quadrangular tower, with four entrances.

THUS we have taken notice of the moſt remarkable modern churches, and ancient temples in Rome. We ſhall therefore now proceed to give ſome farther account of its antiquities; and then to give a particular deſcription of its modern palaces.

* The door-place takes up one of the ſides; the oppoſite ſide is tumbled down. There was a nich in it when ſtanding, as there is now in every one of the eight other ſides which remain, beſides that in which the door is: and thus the number of niches being nine, it is ſuppoſed that they were filled with the ſtatues of the nine Muſes. Over each of the niches is a window. Wright, 258.

† This was a ſquare piece of building, ſome ſay of entire braſs, ſo large as to contain a ſtatue of Janus five feet high; with brazen gates on each ſide, which always uſed to be kept open in war, and ſhut in time of peace. Vide Marlian. Topog. Rom. antiq. l. vi. c. 8.

AN-

ANTIQUITIES*.

THE principal remains of antiquity at preſent to be ſeen at Rome, and which have not been deſcribed in the former part of this work, are briefly as follow:

1. THE triumphal arch of Druſus, near the port Sebaſtian, anciently Capena.

2. THE arch of Janus; at which port, joining to the town wall, is

3. THE mauſoleum of C. Cæſtus, which is a complete pyramid †: and adjacent to it is the burial ground appointed for the Engliſh.

4. THE arch of Galienus is not embelliſhed with any ornaments, and is called L'Arco di S. Vito, from the church that ſtands near it.

5. THE amphitheatre of Veſpaſian is a noble and beautiful piece of ruins, compoſed of the Doric, Ionic, and Corinthian orders. There were ſeats for 80,000 ſpectators ‡. The whole edifice is of Travertina ſtone, and at this time is not to be ſeen without aſtoniſhment.

6. THE Circus Maximus was firſt built by Tarquinius Priſcus. The length of it was four ſtadia or furlongs; the breadth the like number of acres; with a trench ten feet deep, and as many broad, to receive the water, and ſeats enough for 150,000 men. It was extremely beautified and adorned by ſucceeding princes, particularly by Julius Cæſar, Auguſtus, Caligula, Domitian, Trajan, and Helioga-

* See book ii. chap. 3.

† This ſtructure is built with brick, and incruſted with marble. It is 110 feet high, and each ſide of the baſe is 81 ſquare feet and a half.

‡ In 1725 a plan and elevation of the amphitheatre begun by Veſpaſian, and finiſhed by Titus, was publiſhed at the Hague in a large folio, with ſeveral copper-plates by Carlo Fontana. From that work it appears to be 560 feet in length, 467 in breadth, and 140 in height: the length of the arena 273, the breadth 173, and the external circumference of the whole building 1566 feet. Keyſler, ii. 312.

balus;

balus; and enlarged to ſuch a prodigious extent, as to be able to contain, in their proper ſeats, 260,000 ſpectators *. There were ſeveral of theſe Circi in Rome, as thoſe of Flaminius, Nero, Caracalla, and Severus; but the moſt remarkable, as the very name imports, was the Circus Maximus. It is ſaid to have been ſituated between the Palatine and Aventine mounts. At preſent, its ruins extend from St. Anaſtaſia to St. Gregory's church, and is taken up with fields and gardens.

7. CARACALLA's Circus has ſome remains to be ſeen near S. Sebaſtian's church, in the Appian road; and near it is a ſquare building, called Il Spogliarium, where formerly the champions who entered the liſts in the circus, and their attendants, dreſſed and undreſſed themſelves. Thoſe alſo that happened to be killed or wounded in the combats were carried here.

8. THE palace of Auguſtus has ſome conſiderable ruins.

9. THE baths of Titus have ſome remains of great magnificence.

10 THE cold baths of Caracalla were on the Aventine mount; and it was among the ruins of theſe baths that the celebrated Toro Farneſe, or Farneſian bull, was found. Several of the walls and apartments belonging to theſe baths are ſtill to be ſeen among vineyards and gardens.

11. THE baths of Paulus Æmilius are ſtill to be diſtinguiſhed near S. Maria in the Campo Carleo.

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* Dionyſ. l. iii. Plin. l. xxxvi.---The Circos were places ſet apart for the celebration of ſeveral ſorts of games. They were generally oblong, or almoſt in the ſhape of a bow, having a wall quite round, with ranges of ſeats for the convenience of the ſpectators. At the entrance of the circus ſtood the Carceres, or liſts, whence they ſtarted; and juſt by them one of the Metæ, or marks, the other ſtanding at the farther end, to conclude the race.

12. THE

12. THE warm baths built by Agrippina, Nero's mother, have ſome remains on the Viminal mount, near the church of St. Vitalis.

13. THE baths of Marcus Agrippa are traced by their ruins behind the Pantheon.

14. THE baths of Veſpaſian, Trajan, and Conſtantine the Great are to be ſeen in their ruins: the firſt in the kitchen garden belonging to the convent of St. Pietro in Vincoli; the ſecond near St. Priſea's church on mount Aventine; and the third in conſtable Colonna's garden on mount Quirinal.

15. THE ruins of Pompey's Theatre, which, according to Pliny, was capable of containing 40,000 ſpectators, are now incloſed within the Orſini palace.

16. NEAR the church of Urbino is a kind of grotto, a fountain of water, and a broken ſtatue in a nich, which is ſaid to be the place where Numa Pompilius was ſuppoſed to confer with the nymph Egeria *.

17. THE Mauſoleum of Auguſtus belongs to the palace of Corſi, a Portugueze, in the Strada de Pontefici, behind St. Rocco's church. It was built by Auguſtus as a repoſitory for the remains of Julius Cæſar. It was a rotunda, with a double wall. There is now a terras walk round the top, with trees; and a garden is in the area below †.

18. THE Mauſoleum of Severus was a rotunda without the walls, on the road to Freſcati; and ſome of its remains are ſtill to be ſeen.

19. THE few remains of the Curia Hoſtilia, and Nero's Golden Palace, if they really belonged to thoſe edifices, are to be ſeen on mount Celius.

* Plutarch. in Num.

† In the center ſtands a ſtatue of Auguſtus. The outſide of this building is in a good condition; but the inſide is now ſo decayed, that no idea can be formed of its ancient magnificence. Keyſl. ii. 324.

20. THE remains of the Curia, or palace, of Antoninus Pius, are ſuppoſed to be in the wall of a houſe behind St. Bartholomew's church, in the Piazza Pietra, where are to be ſeen eleven beautiful fluted pillars, of the Corinthian order.

21. OF Nerva's Forum, on the ſouth ſide of the Quirinal mount, there ſtill remain a tower, and three Corinthian pillars which are much injured by time.

22. THE Cloacæ, made by Tarquinius Priſcus, ſtill remain, and are to be ſeen on the left hand near the temple of Janus. This was the great common ſewer, and was ſixteen feet broad. Pliny ſays, "they are the greateſt and moſt ſurpriſing of all public works, being cut through ſeveral hills, and under the very foundations of the city †."

23. THE Catacombs ‡ are very ſmall, and ſo narrow that two perſons cannot go a-breaſt. The beſt deſcent to them is at the church of St. Sebaſtian, out of the port of that name.

THESE catacombs are ſubterraneous vaults, with variety of windings and turnings, by which the ſuburbs of Rome are in a manner undermined. They conſiſt, as it were, of ſeveral ſtories or paſſages under one another; and, as the earth is dry and ſandy, theſe ſtories are in ſeveral places ſupported with brick-work. On each ſide are commonly three, four, and five rows of niches, the one above the other, wherein dead bodies uſed to be laid without coffins. The mouth of each was ſhut with flat ſtones, or a kind of large tiles cemented to the opening with lime or mortar. Many of them are open, and conſequently empty; but a far greater number are ſtill cloſed, containing as many bodies.

† Plin. l. xxxvi, c. 15.

‡ This was an apellation common to ſubterraneous vaults and caves, which both heathens and Chriſtians made uſe of for the interment of their dead.

THE

THE catacombs of Rome have nothing of that magnificent appearance which thoſe of Naples have; but what they want in breadth they have ſufficiently made out in length, if what they ſay be true, that the extent of all the galleries or walks, of which there are a multitude, branching themſelves out ſeveral ways, amounts in the whole to forty miles. The narrowneſs and cloſeneſs of them occaſions an unwholeſome damp; and it is certainly not adviſeable to ſpend much time in them *.

IT is the higheſt degree of hereſy, in Rome, not to believe that theſe catacombs were dug out by Chriſtians of the primitive ages; but biſhop Burnet has ſufficiently confuted theſe abſurd notions. Though it be manifeſt, that great numbers of Chriſtians are interred here, it is by no means a conſequence that theſe ſubterraneous caverns were originally the work of Chriſtians, or that they ſerved them for retreats in the time of perſecution †. After all, it will indubitably appear, that the catacombs of Rome were originally nothing elſe but the Puticuli, mentioned by Horace, Varro, and Feſtus Pompeius; where, at firſt, only the bodies of ſlaves, and of ſuch whoſe

* The air muſt here be conſtantly moiſt and cold; which, together with a naſty muſty ſmell, renders it extremely unhealthy. But what is far worſe and dangerous is the prodigious variety of roads on all hands, an infinity of croſs ways, turnings and windings, which make up ſo perplexed a labyrinth, that the famous one of Minos was little or nothing in compariſon. Blainv. ii. 543.

† Anthony Ulric, duke of Brunſwic-Wolfenbuttle, in his Octavia, has given a very entertaining account of the catacombs, and of the primitive Chriſtians' manner of living in theſe receſſes: but the pleaſing idea that romance gives us of theſe ſubterraneous dwellings ſoon vaniſhes, when a perſon advances but a few ſteps in the catacombs at Rome. Thoſe at Naples, indeed, are loftier and broader, with very ſpacious apartments, and conſequently are much better adapted to the purpoſes mentioned in that prince's poem: but then the very magnificence of thoſe works makes it the more improbable that they were undertaken by a poor perſecuted ſet of people, who were far from being numerous, and were obliged to carry on all their meaſures with the utmoſt ſecrecy. Keyſl. ii. 201.

circum-

circumſtances would not permit their friends to be at the expence of burning them on a funeral pile, were depoſited. The digging up of puzzolana, a kind of ſand much uſed in making mortar for building, of which there are vaſt ſtrata in many parts of Italy, may have given riſe to this expedient for burying the dead, as it anſwered both purpoſes. In proceſs of time, perſons of a higher claſs came to be interred in theſe caverns; for the Romans, even before chriſtianity got the better of heatheniſm, gave into the practice of burying their dead. This is evident from ſeveral ancient monumental inſcriptions to be ſeen in the catacombs, which not only begin with the letters D. M. by ſome writers interpreted to denote Deo Maximo, but even with Diis Manibus at full length, which would have been profane, and never permitted on a Chriſtian's tomb. The great numbers of vaſa lacrymalia, or lacrymatories, found in the catacombs is another proof that they were not the burying places of the primitive Chriſtians. Theſe phials the heathens filled with their own tears, and thoſe of the praficæ, or hired mourners, and placed near the remains of the dead. The Chriſtians, on the contrary, looked upon the death of their pious friends and relations as a joyful removal to the manſions of everlaſting happineſs: ſo that it is not to be ſuppoſed, that the ſurviving friends among believers hired ſuch female mourners, or made ſuch a parade of their tears. It being clear that the catacombs were the burial-places both of heathens and Chriſtians, the papal infallibility ſtands impeached with having pronounced all the bones found there to be holy reliques ‡.

CARDINAL

‡ How lamentable is the credulity of the people, in receiving ſuch bones as things of inеſtimable value, ſetting them in gold and ſilver, and paying them religious adoration, when it is odds but they belonged to ſome heathen ſlave, rather than any Chriſtian martyr! Keyſler, ii, 205.---It is notorious, that before there were any

CARDINAL Fleury, the late prime minister of France, in his *Manners of the primitive Christians*, affirms, on the credit of *Bosis's Roma subterranea*, that Constantine the Great, from a principle of devotion, that the remains of the first martyrs might not be disturbed and profaned, ordered the catacombs to be shut up; and that it was towards the close of the sixteenth century before they were discovered and opened again. But this is a palpable falsity: for several inscriptions have been observed in the catacombs in Gothic characters, which plainly shewed them to be of the middle ages; and on one stone, in those of St. Sebastian, the year 1409 is plainly legible, not to mention some others of more modern dates.

OUR travellers were obliged to fix a piece of white paper at the corner of every turning, for fear of mistaking the way in their return back again. For want of such a precaution, several who have been so venturesome as to advance too far into these dark subterraneous passages, have never found their way back †. After having rambled about half an hour, and being almost suffocated for want of air, by the assistance of the papers at each turning, they found their way to the narrow low passage where they first entered, and got out of this dismal place, to their great joy, as the consequence might have been fatal

any Christians in the world, the Romans used to bury their meaner sort of people, particularly their slaves, in such kind of caves as these catacombs are. Mecenas, the favorite of Augustus, by his consent, appropriated one to himself, and turned it into magnificent gardens, so well known under the name of Horti Mæcenatis. His pretence of begging this spot of the emperor was, that the puticuli pestered the whole Esquilin mount with its infectious exhalations, and rendered the air very unhealthy all around it.

† M. Blainville gives an account of seven or eight Germans, of rank and distinction, together with a guide and several servants, who lost their way and lives in these regions of darkness and horror. Vol. ii. p. 541.

to them, had the damps or any other accident extinguiſhed their lights.

24. THE Aqueducts.---The remains of the old aqueduct of Ancus Martius are ſeen in ſeveral places, and in ſome without any interruption for a long way together. It was brought over high narrow arches, as was that of Claudius, and the other ancient aqueducts.

THESE aqueducts were certainly ſome of the nobleſt deſigns of the old Romans; and Sextus Julius Frontinus, a Roman author, and a perſon of conſular dignity, who has compiled a whole treatiſe on this ſubject, affirms them to be the cleareſt token of the grandeur of the empire. The firſt invention of them is attributed to Appius Claudius, a. u. c. 441, who brought water into the city by a channel of eleven miles in length. But this was very inconſiderable to thoſe that were afterwards carried on by the emperors and other perſons; ſeveral of which were cut through mountains and all other impediments for above forty miles together; and of ſuch an height that a man on horſeback might ride through them without the leaſt difficulty: though this is meant only of the conſtant courſe of the channel, for the vaults and arches were in ſome places 109 feet high *.

THE noble poet Rutilius has mentioned theſe aqueducts in his ingenious itinerary †. They were

* Procopius de bell. Goth. l. i. This author makes the aqueducts but fourteen: Victor has enlarged the number to twenty.

† Quid loquar aerio pendentes fornice rivos,
Qua vix imbriferas tolleret Iris aquas?
Hos potius dicas creviſſe in ſydera montes,
Tale giganteum Græcia laudat opus.
Rutil. Itinerar. l. i.

What ſhould I ſing, how lofty waters flow
From airy vaults, and leave the rain below,
While conquer'd Iris yields with her unequal bow?
Bold Typhon here had ſpar'd his ſtrength and ſkill,
And reach'd Jove's walls from any ſingle hill.

all

all made of hard bricks, four times as large as our bricks at this time, but not ſo thick in proportion. The arches were very ſolid and high in ſeveral places. The pipes were of lead, round, and all terminating to the reſervoirs, or caſtella, from whence the water diſtributed itſelf into all the quarters of the city. In ſhort, they were works of prodigious expence, and worthy the grandeur and magnificence of the ancient Romans.

AMONG theſe aqueducts ſeveral are almoſt buried under ground, ſome entirely ruined, and others exiſt only in pieces and fragments: yet there are three ſtill remaining which bring water into Rome. 1. The Aqua Virgo, in Italian Aqua Vergine, which Agrippa brought into the city: it was repaired by pope Pius V. The greateſt part of its water diſcharges itſelf into the large fountain of Trevi in Trivio, and is the beſt drinking water in Rome. 2. The Aqua Felice, ſo called from brother Felix, the name which pope Sixtus V. bore, while he was a cordelier. He brought it to Rome from a place about twenty miles off. 3. The Aqua Aſiatina was brought by Auguſtus from the lake of Bracciano, about thirty-five miles from Rome. Its aqueduct being almoſt ruined, pope Adrian II. cauſed it to be repaired; and pope Paul V. completed it with ſo much magnificence, that it changed its name for that of Aqua Paola. Its fine portal was both the gift and work of Fontana and Maderno; and three of its five ſtreams are not inferior to ſmall rivers.

26. THE Fountains.---There are many noble fountains in this city; the principal of which are, 1. that in the Piazzo Navona, which has a ſurpriſing air of greatneſs, and was made by Bernini. The four great rivers of the world are repreſented by ſo many large ſtatues ſitting at the angles. From the rock under them guſhes out the water: and one which diſtinguiſhes himſelf to be Nile has his head covered;

a pretty device for an alluſion to the ſource of that river. 2. The fountain of Treve is ſituated on a rock: before it are a number of ſea figures, made in gieſſo, though deſigned to be replaced by marble ones. The water is flowing out of the rock, in different parts, in a prodigious quantity. This fountain was made by Salva. 3. Aqua Paulino was erected by Paul V. on the Janiculum. The fountain is handſome, but there is nothing of invention in the ſtructure.

BESIDES theſe public fountains, moſt of the palaces and houſes of any conſideration have private fountains and waterworks, for grandeur and entertainment. For the better preſervation of the public fountains and ſtreets, they are under the inſpection of a particular commiſſion of cardinals and prelates: and that the water may not be fouled by duſt or vermin, the aqueducts are all covered with ſtone; ſo that one may walk on them for ſeveral miles together.

PALACES*.

AN Italian prince places his grandeur in adorning his palaces with curious decorations, that foreigners may be induced to viſit them, and talk of their magnificence. This humor has been carried to ſuch a pitch, that ſometimes we ſee twenty or thirty rooms on the firſt and ſecond floor of one of theſe palaces magnificently furniſhed only for oſtentation, while the family confine themſelves to the upper ſtory. This attention to a ſuperb outward appearance has often occaſioned conveniency within to be overlooked. Thus the floors are generally made of brick, or ſtucco; for marble is thought unwholeſome in damp weather, and they pretend that boards are not eaſily kept clean.

* See book ii. chap. 3.

I. PALACE Farneſe.---This palace belongs to the duke of Parma, and is near the Campo di Fiore. It is a noble piece of building, and the form of it is ſquare. The projections are all of ſtone: the flat parts are moſtly brick, but the fineſt and beſt wrought that can be ſeen, The principal front is not much adorned, but has a noble plainneſs which is truly majeſtic: it is 180 feet broad, and eighty feet high. Within is a large court yard, with a piazza quite round, and over that a fine open gallery which communicates with the apartments. The chief architect of this palace was the celebrated Michael Angelo; and Bramanta Lazari, Antonio Sangallo, Giacomo della Porta, and Vignola, were ſucceſſively employed in building it. However, the beauty of this palace is not viewed without concern; for not only the famous cube, but ſeveral other ornaments, have been brought hither from Veſpaſian's amphitheatre, to the great detriment of that incomparable ſtructure.

IN the ſquare before it are two grand fountains, that throw up the water to the height of fifteen feet, which falls into a large baſon of oriental granate, found in the baths of Titus, and placed here by Paul III.

WITHOUT the Palace.---1. In the court are ſeveral ancient ſtatues of a large ſize, and particularly that known by the name of Hercules Farneſe; which, with the Apollo of Belvidere, and the Venus of Medicis, are eſteemed the three fineſt ſtatues in all the world. There are two of theſe ſtatues of Hercules, one on each ſide the court, and both in the ſame attitude, exactly reſembling each other, but not equally well cut. The ſtyle of their workmanſhip is ſo different, that it is eaſy to diſtinguiſh the famous one from the other; and the inſcription on it is, that it was made by Glyco the Athenian. There is an admirable expreſſion of ſtrength in its form, without heavineſs; and in the joints and muſcles,

without exaggeration *. He leans againſt the trunk of a tree, on which the lion's ſkin is hung up. The countenance is majeſtic and ſedate, as ruminating upon the laſt labor he had been performing, which ſeems to have been that in the garden of the Heſperides. Both theſe ſtatues were found in the baths of Titus, or the Sette Sale, in the reign of Paul III. They ſeem to be entire: but when they were firſt dug up, the beſt of the two wanted its feet; which defect was ſupplied by Guglielmo della Porta with ſuch a maſterly hand, that when the ancient feet properly belonging to it were afterwads found, Michael Angelo himſelf, than whom there could not be a better judge, gave it as his opinion that the modern feet ſhould ſtand. This ſtatue was originally of the whiteſt Parian marble; but by length of time it has contracted a duſky color, which however does not look amiſs.

2. NEAR this excellent ſtatue is that of Flora, admired for its beautiful drapery. The arms and feet are modern, and very indifferent †; but all the reſt is antique.

3. THE Gladiator, which ſome call a Commodus in that appearance, with a youth, whom he has killed, thrown over his left ſhoulder: but Gronovius ſuppoſes it to be an Atreus, with one of the children of his brother Thyeſtes.

4. THE Toro Farneſe, a famous groupe, cut out of one block of marble; the joint work of Apollonius and Tauriſcus: a fine piece of antiquity; but the workmanſhip is not equally good in all its parts.

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* The body and limbs have an admirable expreſſion of maſculine ſtrength, as that of the Medicean Venus has of female delicacy. Wright, p. 283.

† The extreme parts of the Flora are modern, but very good. Ibid. ----This ſtatue was mutilated, and ſtood in need of ſeveral Additions; but for the fineneſs of the drapery, few of the ancient pieces can be compared to it. Keyſler, ii. 254.

This

This is incloſed in a ſhed in the court at the back of the palace. The ſubject of this piece is the fable ‡ of Amphion and his brother Zethus, tying their ſtep-mother Dirce by her hair to the horns of a wild bull with a cord, that thus ſhe might be torn to pieces. They ſeem to endeavor to puſh the bull and her from a rock into the ſea. Beſides theſe, the groupe exhibits another woman, probably Antiope, a young ſhepherd, and a dog barking. The countenances of Amphion and Zethus have a noble expreſſion of indignation and revenge; their hands, and the head of the bull, have a great deal of force: but the expreſſion in the countenance of Dirce is not equal to the reſt. Antiope ſeems little concerned. Amphion's harp lies at one corner of the rock, and gives us an authentic repreſentation of the old *teſtudo cithara*. This groupe, taking it all together, muſt be eſteemed a moſt magnificent and noble performance. The largeneſs of it has been the occaſion of its being much damaged; for it is eighteen palmi in height, and fourteen in breadth, which exceeds all the other antique groupes cut out of a ſingle block hitherto known. It was brought from Rhodes by the command of the emperor Caracalla, in whoſe baths it was found in the popedom of Paul III. who ordered it to the palace of Farneſe, of which family he himſelf was, and which palace he alſo built. The ſmall pieces that had been broken off were replaced by Giov. Battiſta Bianca, a Milaneſe, without the leaſt addition of any thing new †.

‡ The whole fable may be read in Hyginus, c. 7. and Apollodorus de orig. deor. l. iii. and a plate of this groupe may be ſeen in Montfaucon's antiquities, v. ii.

† Concerning this groupe Pliny ſpeaks thus: "Pollio Aſinius was extremely fond of having his curioſities taken notice of; among which are the centaur Zethus and Amphion, together with Dirce, the bull, and the cord, which were all cut out of one block by Apollonius and Tauriſcus, and brought to Rome from Rhodes." Hiſt. nat. l. xxxvi. c. 5.

5. A YOUNG Auguſtus, an equeſtrian ſtatue, half life; a good antique.

6. A RAM; the wool extremely natural *.

HERE are a great many other pieces of antique ſculpture, ſome fragments, others entire; particularly a buſto of Antinous, two very fine ſtatues without heads, and ſeveral heads of houſhold gods, philoſophers, and others.

WITHIN the palace.---The gallery is painted by Hannibal Caracci. The compoſition is grand, and the execution of it moſt maſterly; ſo that it is eſteemed the perfection of freſco painting. At each end is the hiſtory of Polyphemus and Galatea, and of Perſeus and Andromeda. On the ſides, Diana and Endymion; Ganymede and the eagle, which is very beautiful. In the center of the cieling is the grand ſubject, Bacchus and Ariadne, in their triumphal cars, ſurrounded with bacchanals. Theſe pieces are ornamented with large figures in chiaro oſcuro, of Termini, and Cariatides; which relieve the eye, and make an agreeable variety with the painting †. In this gallery Hannibal Caracci has immortalized himſelf: but his brother Auguſtin had a ſhare in ſome of the pieces; and their uncle Luigi Caracci has alſo given a ſpecimen of his ſkill here in the device of the Farneſe family over the door. A young woman embracing an unicorn was painted by Domenichino.

THIS gallery and the adjoining rooms are adorned with excellent buſts and other ſculptures. 1. The buſt of a Veſtal virgin, with her veil; the drapery

* One would wonder how marble could be ſo ſoftened into wool. Wright, 285.

† The Farneſian gallery is celebrated among all perſons who have a taſte for the imitative arts. It exhibits the fables of Perſeus and Andromeda, Galatea, Diana and Endymion, Venus and Anchiſes, Aurora and Polyphemus, &c. admirably well painted in freſco. There are copper-plates of theſe pieces by Pietro Aquila and others. Keyſler, ii. 257.

wrapped

wrapped round her head, and comes under her chin ‡. 2. The buſts of Solon, Mithridates, and Nero. 3. Hercules ſtrangling the ſerpent, in bronze. 4. The buſt of Homer †, which is the original of all the other antiques that are found: the lines ſeem ſtronger in this, eſpecially about the eyes. 5. A ſmall Meleager, in bronze. 6. A ſarcophagus, with a fine relievo, repreſenting a bacchanal; with Silenus in his car, and one of his horſes tumbled down: a drunken confuſion in the whole.

In a room adjoining to the gallery is the Venus Callypigis *, with fair haunches: ſhe turns back her head to look at them. With one hand ſhe holds the drapery before her, which ſhe has drawn from behind, and with the other ſhe raiſes part of it above her head. The head is modern; but the back is excellent.

In another room there are the buſts of many Roman emperors; but that of Caracalla is particularly eſteemed, as an exquiſite piece of ſculpture.

At the back of this palace, in the Strada Julia, is a piece of freſco, painted by Domenichino: a ſmall groupe of figures on the cieling at the entry of the houſe, which is much admired; one of the figures ſeems to be taken from the Antinous.

II. Piccolo Farneſe, or Little Farneſe.---This is ſeen from the terrace of the great palace, on the other ſide the Tiber, in the Lungara. It was originally built by Auguſtino Chigi; but Paul III. got it into

‡ The innocence, ſoftneſs, and beauty of the face is ſuch, that many connoiſſeurs think it equal to the Mattei Livia, or younger Fauſtina, and account it among the moſt valuable remains of antiquity. Keyſler, ii. 257.

† It is of Parian marble; though Pliny ſays there is not one genuine image of that poet exiſting. Lib. xxxv. c. 2.---The grounds of this tradition are unknown: however, it is a head that ſeems worthy of that great poet.

* For the occaſion of this epithet, ſee Athenæus. "The two pretty Syracuſan girls, that diſputed who had the handſomer buttocks: one ſucceeded, and built a temple to Venus."

his

his poſſeſſion for the Farneſe family. This is worth ſeeing for its fine paintings by Raphael, Giulio Romano, Gaudentio Milaneſe, and Rafaellino del Colle. They are all in freſco; and what little damages they had ſuſtained have been repaired by Carlo Maratti.

In the firſt room---On the cieling, Cupid and Pſyche are painted on one part at their nuptial feaſt among the gods, where Venus comes in dancing: ſhe is a moſt beautiful, genteel, airy figure *. On the other part of the cieling is the council of the gods, where Venus appears clumſy and groſs; but Pluto's ſide glance towards her is admirably expreſſed. At one end of the room Venus is giving Cupid a leſſon: and at the other end is Mercury deſcending, a moſt lively figure; he ſeems really coming forward to meet you.

In a room farther on is the famous Galatea of Raphael, which has great ſpirit and gaiety in the deſign. A triton is lifting Galatea into her car, which is drawn by dolphins †; a Cupid is keeping them back; a nymph ſtanding in the car holding the reins; a groupe of tritons ſounding their ſhells, and ſeemingly with all their might; Cupids flying in the air, with their bows bent. The drapery of Galatea ‡ is yellow, that of the nymph red. This piece has been well preſerved from fractures; but

* So light and airy, as if ſhe could lead on a dance in pure æther, and not need the footing even of a cloud to fix her ſteps upon. Wright, p. 289.

† It is ſtrange that M. Keyſler ſhould ſay, that "her car is drawn by two oxen, one of which is white, and the other yellow." Keyſler, ii. 258.

‡ Ovid makes the giant Polyphemus addreſs his miſtreſs Galatea as follows:

"Fair Galatea! fairer thou by far
Than the white leaves of blooming lillies are;
Gay as the flow'ry meads, as chryſtal bright,
Tall as the alder's juſt proportion'd height." Met. l. xiii.

for

for want of fires, and by its ſtanding not far from the Tiber, the coloring has ſuffered through damps.

In a corner of the ſame room is a large head, drawn in black chalk, by Michael Angelo; intended, they ſay, as an inſinuation that the figures of the Galatea were too ſmall. If that was the intent, there is a caricatura in the reproof: for had Raphael made his figures ſo large in the place where they are, they would have been monſtrous; Galatea had then been a fair match for Polyphemus.

II. Altieri.---This palace was begun by cardinal Giovanni Battiſta Altieri, and was finiſhed by cardinal Paluzza Altieri, in the pontificate of Clement X. who was of that family. It is a very large and magnificent ſtructure, containing, as they ſay, 365 rooms, and is the work of John Antony Roſſi. It has a moſt noble ſtaircaſe, which is twelve feet broad, and eſteemed the grandeſt in Rome, being adorned with the ſtatues of Hercules, Bacchus, and Pomona. The apartments are grand, and richly furniſhed; and the door-caſes are of Sicilian jaſper. There are a great many fine pictures by the beſt maſters; but moſt of them are below ſtairs.

In the fourth room are, a St. John, by Guercino: a ſmall pieta, by Vandyke: two pieces by Calabreſe; a repaſt, extremely natural: Mars and Venus, by Albani: Venus and Cupid in the ſea, by the ſame: a madonna, by Baroccio: two Lucretias, and a St. Jerome, by Guido.

In the fifth room, a piece of two old men reading, by Spagnolet: Titian's portrait of himſelf: a ſmall Sebaſtian, by Schedoni: Tobias with the angel, by Andrea del Sarto: a ſmall madonna, of Vandyke's manner.

In the rooms up-ſtairs, a madonna, by Hannibal Caracci: the laſt ſupper, a copy of Paul Veroneſe, by Muziano: the marriage of St. Catherine, a charming piece, by Correggio.

The

THE rooms are hung with red damaſk and gold. The walls and cieling of the princeſs's cabinet, or toilet, are ornamented with gold, upon a pink ground, with mirrors fixed all round *. The maſſacre of the innocents, a ſmall piece, by Pouſſin. The cieling of the hall is painted by Carlo Maratti: and the other rooms are finely ſtuccoed by Bernini. In the ſecond room from the hall are two fine Claude Lorrain's; and two battles, by Borgognone.

THE admired ſtatue of Rome triumphant, in Verde antico, ſtands in an apartment near a delightful grotto, which was both deſigned and painted by John Paul Scorr, a German. Here are alſo two porphyry pillars; two ſtatues of Venus, one nearly in the attitude of that of Medicis; and a head of Peſcennius Niger.

THE chapel was painted in freſco by Borgognone. Here are two landſcapes, by Salvator Roſa; an Ecce homo, by Guido; St. Ignatius, a capital piece, by Carlo Maratti; and the marriage of Cana, by Paul Veroneſe.

THE library is ſaid to have coſt 100,000 crowns, and is a fine collection both of printed books and manuſcripts; beſides medals and intaglios, and a madonna by Raphael.

IV. CORSINI †.---In the firſt room are the portraits of cardinal Corſini and Clement XII. in moſaic, and at full length: one of the ſybils in moſaic; a head only; from a painting of Guido.

SECOND room.---A good ritratto of the preſent pope.

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* Beſides the old but rich hangings done from the deſigns of Giulio Romano, ſome of the apartments are hung with Bruſſels tapeſtry, repreſenting the hiſtories of Cyrus, Maſſiniſſa, and Cleopatra. Keyſler, ii. 217.

† There are two palaces of this name: one in Rione del Ponte, according to the draught of Bramante; the other upon the ruins of Pompey's theatre, in Campo di Fiore.

THIRD

THIRD room.---An Ecce homo, by Guido: a fine St. Sebaſtian, by Rubens: a St. Jerome, by Guercino: Juſtice, by the ſame: a madonna, with a book in her hand, by Carlo Maratti.

FOURTH room.---A fine Herodias, at half length, by Guido: an Ecce homo, by Vandyke: St. John the Baptiſt, by Guercino: Noah and his family, by Pouſſin: St. Auguſtine, by Giroffli: a holy family, a large oval piece, by Carlo Maratti: the life of a ſoldier, painted in ſeveral pieces, from Callot. In this room was an antique chair of marble, which ſeemed to have been a large vaſe, with a piece cut out of the ſide half way down, and a ſeat put in.

FIFTH room.---St. Peter on the croſs, by Lanfranco: a ritratto of Rembrandt: a madonna with angels, by Carlo Maratti: Lucretia, by Guercino: two pieces, by P. Cortona: a marriage of the Virgin Mary, by P. Veroneſe: a large landſcape, by Pouſſin: a madonna, by Caravaggio: a holy family, by Baroccio: a fine piece by Hannibal Caracci: the birth of St. Andrew, by Calabreſe.

V. BARBERINI.---This is a large and noble palace, exceeded only by the Vatican, and contains near 4000 rooms or apartments. It was built by Peter Terrerio, and contains an invaluable treaſure of antiquities, paintings, and furniture. It is divided into two parts, either of them ſufficient to make a great palace of itſelf, the one belonging to the Prince, and the other to the Cardinal.

A SORT of trench goes along the back part and ſide of the palace, where is a bridge built by Bernini, in imitation of one going to ruin: it appears dangerous to paſs; yet is ſafe, light, and beautiful.

THE two principal ſtaircaſes are extremely grand; and in the middle of one of them is a large antique lion in marble, mezzo relievo, which is much admired for the excellency of the workmanſhip. It was dug

dug up in the pontificate of Urban VIII. among the ruins of Pitilius Libo's mauſoleum, near Tivoli.

THE magnificent cieling of the great hall is admirably painted in freſco, by Pietro di Cortona, which is eſteemed one of the fineſt painted of its kind; a grand compoſition, and prodigious invention, alluding to the Barberini family, being the triumph of glory, and the four cardinal virtues *. In this hall is a copy of Raphael's transfiguration, by Julio Romano.

THE Prince's ſide.---Firſt room. The cieling painted by A. Sacchi: the ſubject is Divine Wiſdom, ſeated on a throne; a globe underneath; with ſeveral female emblematical figures.

SECOND room.---A babe aſleep, painted by Guido; a glaſs over it.

THIRD room.---The original ſketch of Polyphemus and Galatea, by H. Caracci: two pieces of vines bearing grapes, extremely natural, painted by Chriſtian.

FOURTH room.---A ſmall piece of the holy family, by Raphael; the figures ſtanding as that in the palace Pamphili.

FIFTH room.---A madonna, ſmall, ſweetly painted by Correggio: three female figures in the clouds, by Albani.

SIXTH room.---Two deſigns, one of Michael Angelo, the other of Julio Romano; the marriage of Joſeph and Mary.

SEVENTH room.---A naked Venus, by Titian.

EIGHTH room.---A madonna, by L. Vinci: a Charity, by Guido: Dædalus putting the wings on Icarus, by A. Sacchi. In this room ſtands a ſtatue of Venus, eſteemed next in beauty to the Venus of Medicis.

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* It repreſents the tranſactions of Urban the Eighth's pontificate, by a variety of ſymbolical figures. Keyſler, ii. 219.

NINTH room.---A holy family, by Titian: Eſther fainting before Ahaſuerus, by Guercino: Elijah fed by the ravens, by the ſame.

TENTH room.---Cain and Abel, by A. Sacchi: a view of fort St. Angelo, and St. Peter's, by Claude Lorrain; an Ecce homo, by Correggio: Raphael's miſtreſs, painted by himſelf, with naked breaſt and arm; upon her bracelet is written *Raphael Urbinas*; the picture has abundance of nature, but repreſents no great beauty.

ELEVENTH room.---A fine piece, by A. Sacchi: a noble portrait of the Corſini family, by Guido: two good pieces by Valentine, the judgment of Midas, and the flaying of Marſyas: an antique piece of freſco: a ſatyr's head, painted with vaſt ſpirit; ſome imagine it to be done by Michael Angelo.

TWELFTH room.---A ſmall Magdalen, by Correggio: a fine groupe of heads, painted charmingly, by Parmegiano: a piece of Michael Angelo, called Academia delle Forze *.

THIRTEENTH room.---A holy family, by L. Vinci: a Noli me tangere †, by H. Caracci: the ſketch of the St. Romoaldo, by A. Sacchi; and, by the ſame hand, Apollo and the Muſes, painted on the cieling of the room: the famous S. Giralimo, of L. Caracci: a Magdalen, by Guido: a madonna, with St. Peter and St. Paul, by A. Sacchi: the death of Germanicus, painted by Pouſſin, and eſteemed among

* Mr. Wright places this on the Cardinal's ſide, and ſays the piece conſiſts of "ſome naked figures, painted in chiaro oſcuro, by Michael Angelo, in capricious attitudes, called Academia delle Forze; as if it were a ſchool for inſtruction how to repreſent actions of ſtrength and activity." Wright, p. 290.-----Indeed, the pictures in this palace have frequently been removed; ſo that the accounts given of them by former writers are no ways to be depended upon.

† The uſual term in Italy for the repreſentation of our Savior appearing after his reſurrection to Mary Magdalen, when he ſaid to her, "Touch me not."

the

the greateſt of compoſitions ‡; Agrippina, the wife of Germanicus, is repreſented in a dejected, melancholy attitude, and holding her hand before her face, like the Agamemnon of Thimantes, who had caſt a veil over that prince's face at the ſacrifice of his daughter, for the artiſt deſpaired of expreſſing the father's anguiſh on ſuch an occaſion.

THE Cardinal's ſide.---Firſt room. A large ſilver fountain, made by Fiamingo; three river gods are linked in one another's arms.

SECOND room.---The birth of Plato, with the bees playing about him, in alluſion to the Barberini arms, which are bees; this is a ſmall piece, by G. Chiari.

THIRD room.---A bed-chamber, elegantly furniſhed, and ornamented in blue, white, and gold: a ſmall madonna, with the child aſleep, painted by Guido; a very ſmall one, charmingly done: one of the ſame, by C. Maratti; the Virgin, good: a ſmall piece of Hagar, Iſmael, and the angel, by And. Sacchi.

IN the rooms below ſtairs.---1ſt. St. John the Baptiſt, by And. del Sarto: Jacob wreſtling with the angel, by Aug. Caracci: a ſmall piece of St. Catherine, by Girofli, fine.

SECOND room.---S. Veronica, by Guido: the famous Magdalen, by the ſame; ſhe is at full length, ſitting, and leaning on her elbow, the other hand upon a ſkull; one foot is bare, which made Guido diſtinguiſh this piece by the addition of con piedi nudi, or barefoot.

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‡ The ſubject of this piece is taken from the account given by Tacitus in annal. ii. Germanicus, the ſon of Druſus, was poiſoned in the flower of his age, and died in Syria. On his death bed, he recommended his cauſe to the reſentment of his friends; telling them to place before the Roman people his unhappy wife, the grand-daughter of Auguſtus, and his ſix children. His friends ſwore to revenge him, or periſh in the attempt: on which the hero expired with ſerenity.

THIRD room.---Two fine pieces, by Claude Lorrain: two excellent portraits, thought to be of Titian: Jacob and Laban, by P. Cortona.

FOURTH room.---The covering of Noah's nakedneſs, by A. Sacchi: an Herodias, by L. Vinci: Tobias and the angel, by A. del Sarto: the four evangeliſts, by Guercino: St. Francis, a night piece, by Giraldo.

FIFTH room.---Here are ſome antique paintings, particularly a Roma triumphans, in freſco; a Venus, in freſco, with ſome boys added by Carlo Maratti; and a ſmall head of an old woman, extremely natural.

THE principal ſtatues and buſts in this palace are, a Faunus, ſleeping: an antique Silenus, very fine: the ſtatue of Septimius Severus, a whole figure, in bronze: another of Marcus Aurelius, as haranguing his army: a groupe called Gallipoli, one ſlave eating another: a large Faunus, alſo ſleeping, found among the ancient ſepulchres at St. Angelo, and eſteemed one of the greateſt curioſities in Rome: Adonis and the boar, by Bernini *, which is admirable: Nero, in bronze, a fine buſt: Brutus, with the heads of his two ſons: a ſatyr, ſleeping, by Bernini: a fine antique Venus, aſleep: Iſis and Harpocrates, with a cornucopia: Hippomanes and Atalanta, in marble, fine: three bacchantes in baſſo-relievo, on an altar, half round: an old moſaic of Europa and the bull: the buſts of Plato, C. Marius, Scipio Africanus, M. Aurelius, L. Verus, and many others: the buſt of Alexander, with the helmet, fine: another of a

* M. Keyſler ſays, "This was done in alabaſter by Mazzoli, a Sieneſe, who ſpent almoſt one and thirty years about this piece, which is valued at 6000 crowns. It was intended as a preſent to the King of Denmark, when he was expected at Rome. However, cardinal Barberini agreed, for this excellent piece, to allow the artiſt a penſion of twenty-five crowns a month, with a certain quantity of corn and wine; which was punctually paid during Mazzoli's life." Vol. ii. p. 223. All this is a miſtake.

lady, the drapery admirable †: the ſtatue of Diana of Epheſus.

THIS palace is built all upon ſtrong pillars and arches; ſo that from the front you may drive a coach under it, quite through into the garden, which is on the back ſide the palace.

THE library is in the upper ſtory, and conſiſts of a large hall, a gallery, and ſix other rooms. The manuſcripts take up one apartment, where they are locked up in book-caſes; and the printed books are about 60,000 ‡. The keeper of this library has a perpetual permiſſion from the pope for reading, *ſine ſcandalo*, all prohibited books. Near this apartment is a cabinet of natural curioſities, cameos, intaglios, medals, and other antiquities *.

VI. PALAZZO Borgheſe.---This palace is very large, and the ſhape of it ſomewhat reſembles that of an harpſichord. It was built in the time of Paul V. who was the head of this family. The architects were Martino Longi, and Flaminio Bonzio. It ſtands in Campo Marzo; and from the nature of its ſituation it may properly be ſaid to conſiſt of three diviſions §. The pillars of the doors, and in the colonnade within the court, are no leſs than a hundred, and all of oriental granate. Here are alſo the ſtatues of an Amazon, Fauſtina, Julea Pia, Sabina, and others; with ſome curious water-works.

† This is a moſt curious portrait buſt, carved by Bernini; a lady of the family Galeotti, wife to one of the Barberini. There is ſomewhat in the drapery almoſt ſurpaſſing imagination. The delicacy of the lace about her neck and boſom, ſo wrought in marble!---it is not to be expreſſed. Wright, p. 290.

‡ The catalogue, with the title of every book in this collection at large, was printed in two folio volumes, in 1681.

* A fuller account of this palace may be ſeen in a book printed at Rome in 1642, intitled, "Ædes Barberinæ ad Quirinalem a Comitæ Heronymo Tetio deſcriptæ." But the palpable flattery and exaggerated deſcriptions in that treatiſe diſguſt a judicious reader.

§ The principal part of it is built about a court, which has two porticos, one above another, with antique granate pillars, Doric and Ionic, and ſeveral antique ſtatues. Wright, p. 293.

IN

In this palace are ſaid to be 1700 original pictures, of which about 300 are by Raphael and Titian. A bare collection only of them would fill a large volume; therefore we ſhall only mention a few of them.

First chamber.---Two oval pictures of our Savior, and the Virgin Mary, by Raphael: the Virgin Mary, with the child Jeſus treading upon a ſerpent, by Caravaggio: Æneas carrying Anchiſes, by Barocci: a landſcape, by Brughel.

Second room.---The celebrated piece, called the Ripoſa di Caccia; it is of Diana and her nymphs repoſing themſelves after hunting, by Domenichino: St. Cecilia, with the angel hovering over her head, and diffuſing through the whole piece that pleaſing light in which Correggio exceeds all other painters.

Third apartment.---Ulyſſes and Polyphemus, by Lanfranco: St. Catherine, by Raphael: Cæſar Borgia and Machiavel, an admirable picture of Titian, by ſome called a Raphael: the Lord's ſupper, by Caravaggio: Chriſt fainting, and two angels with lighted flambeaus, by Taddeo Zuccaro.

Fourth room.---A preſentation, by G. Baſſan, excellently colored; the figures are genteel, with a great force of light and ſhadow: the portraits of Bramanta Lazari, by Titian; the emperor Charles V. by the ſame; and Titian's own picture, by himſelf: the portrait of Raphael, by Julio Romano: of Michael Angelo, by himſelf: the four ſeaſons, by Albani; or Albani's loves: a crucifixion, by Michael Angelo, who is ſaid to have copied it from a man whom he faſtened to a croſs, and killed *.

* This is pretended to be the original piece, though the Carthuſians at Naples affirm this to be only a copy of theirs; but the one may be as good an original as the other. This is ſomething ſmaller than that of St. John de Latteran; and after all it has nothing in it very extraordinary. The countenance of the Virgin Mary and St. John, and even of our Savior on the croſs, have little expreſſion in them; and Chriſt's head is quite erect as he expires. Keyſler, ii. 225.

FIFTH chamber.---The Graces hoodwinking Cupid, a fine picture by Titian, with a glaſs over it: a ritratto of Titian's ſchoolmaſter, painted by Titian himſelf, a moſt admirable picture; great force and vivacity, with a lovely chiaro oſcuro: Mary Magdalen, by H. Caracci: the Virgin Mary, by Raphael.

SIXTH room.---The temptation of St. Anthony, by H. Caracci: the three Graces, by Raphael, after the antique; Chriſt carried to be entombed, by the ſame: the marriage of St. Catherine, an excellent piece, by Parmegiano.

SEVENTH apartment.---St. Peter, by H. Caracci: the battle againſt the Veii and Fidenates, by G. d'Arpino: a ritratto of Paul V. in moſaic, by Marcello Provincialis di Cento; it is about three ſpans in height, and is ſaid to have 1,600,000 ſtuds or pieces of precious ſtones *: Adam and Eve painted on oriental jaſper; and a very old but indifferent portrait of the Virgin Mary, brought out of Greece.

EIGHTH room.---Adam and Eve, by G. Bellino: Leda, by L. da Vinci: the portrait of Bramante the architect, by Titian: St. Cæcilia, a half figure, finely painted, by Domenichino.

NINTH apartment.---The landſcapes on the cieling are by G. F. Bologneſe.

TENTH chamber.---S. Sebaſtian, by Ruſtichino: the Virgin Mary, by del Sarto: a crucifixion, by Julio Romano: a bacchanalian, by Guido: ſome landſcapes, by Paul Bruhl.

ELEVENTH room.---The prodigal ſon, by Titian: St. Antonio di Padua, by Paul Veroneſe.

TWELFTH apartment.---Judith, by L. Fontana: John the Baptiſt, an excellent picture, by Bronzino:

* The bits of ſtone are exceſſively ſmall, ſo as to expreſs even ſome ſingle hairs of the beard, &c. and to mark out other the minuteſt touches; yet the general parts are kept broad, open, and well colored. One would think ſuch a piece of work would take up a man's life, or diſable his eyes for another like attempt. Wright, p. 294.

Sampſon

Sampſon bringing honey to his miſtreſs, by Guercino: the Virgin Mary, with the infant Jeſus, and John the Baptiſt, by Raphael; which is reckoned one of his beſt pieces.

THE ſecond ſtory is the winter apartment, and is adorned with ſome good pictures by Cortona, Pouſſin, Tempeſta, and others.

IN the apartments of the third ſtory are, the hiſtory of Solomon and the queen of Sheba, the rape of the Sabines, and other pieces, all painted by Piazzo, a Capuchin monk.

IT would be endleſs to enter into farther particulars of this moſt rich and magnificent palace, which exceeds any other in Rome for paintings; but the furniture is not equal to them.

VII. PAL. Chigi.---This is a large and noble palace †, in the Corſo, containing a multitude of good pictures, and rich furniture of all ſorts. Alexander VII. who was of this family, had it built on a model made by Bernino. We may call the apartments a real magazine of paintings by the greateſt maſters, as Titian, Caracci, Guido, S. Roſa, del Sarto, Guercino, Albani, Maratti, Rubens, and others.

FIRST room.---A buffoon looking through a grate, by Domenichino: a laſt ſupper, ſmall, by Albani: a repoſe, by Baroccio: a battle piece, by S. Roſa: two ſmall ones, by Borgognone: a Claude Lorrain: two Cupids, by Baroccio: one aſleep, by Guido: a landſcape, by S. Roſa.

SECOND room.---Over the door, a Titian: two pieces by Albani: a fine Claude Lorrain: a dead Chriſt, by Guido: a Lucretia, by the ſame, in white drapery; the air of the head and countenance extremely beautiful: a Venus, by Rubens: a piece of

† The palace of Chigi forms one of the corners of the ſquare Colonna, ſo called from the pillar or column of Antoninus, which Sextus V. raiſed in the middle of the ſquare. Blainville ii, 458.

A. Sacchi; his Divine Wiſdom: the adultreſs before Chriſt, by Tintoret: a Magdalen, by Guido: the ſketch of Guido's Aurora, thus colored; Aurora yellow drapery, with a blue ſcarf; Apollo in purple, with red above; the hours, the firſt blue, the ſecond red, with brown above; the third, green on the arms, the reſt pale color; the fourth, all a pale color; the horſes liver-colored: a madonna, by Parmeggiano: Sampſon drinking out of the jaw-bone, by Guido: Chriſt bound, by Guercino.

THE four lower rooms are all full of ſtatues, and ſome of them exceedingly good: a fine Bacchante: a Silenus, highly eſteemed: a Bacchus, drunk: a dying Cleopatra, ſomewhat different from that of the Belvidere.

IN the gallery are twenty-four exquiſite marble buſts of the Roman emperors and their conſorts. On a cuſhion of touch-ſtone, which has all the appearance of black leather laced with gold, is a child of white marble, yawning and rubbing his eyes, as if juſt awake; oppoſite to it is a cuſhion of the ſame ſtone, with a death's head of white marble placed on it; both admirable pieces, by Bernini.

VIII. PAL. Spada.---A large ſtatue of Pompey, antique, and is the only one; it is moſtly naked, the right hand is extended, the left holds a looſe drapery up to his ſide, with a ſhort ſword tucked up among it.

PAINTINGS.---The portrait of a young man with a hat on, by Raphael: Judith and Holofernes, by Guido; and a Lucretia, by the ſame: David with Goliah's head, by Guercino: Sampſon ſlaying the Philiſtines, by Lanfranco: a ſleeping Magdalen, by Guido: a pieta, by H. Caracci: the judgment of Paris, by Paul Veroneſe: two fine pieces, by Claude Lorrain: the rape of Helen, by Guido; ſhe is a genteel figure, with a ſweet expreſſion; her drapery in fine taſte; the body is of a bright yellowiſh brown, the

the ſleeves blue; one of the maids, with a blue drapery under her chin, is beautiful; the other next is in purple, the body orange, the ſleeves green; a third is in red; ſo is Paris; his companions in the ſame, but darker: the ſalutation of Mary and Elizabeth, by A. del Sarto: a ritratto of cardinal Spada, at full length, by Guido.

THERE are ſome antique baſſo-relievos: Perſeus watering Pegaſus: a Venus, cloathed, and Cupid: Seneca, ſitting: Morpheus, with poppies about his head, white marble ‡.

IX. PAL. Mattei.---This palace of Mattei, in Piazza Mattei, was built by Bartholomeo Ammanati. The rooms are painted in freſco, by Domenichino, Albani, and Lanfranco. Rachel, by Domenichino: Chriſt on the mount of olives, by Caravaggio: a nativity, by Baſſano: St. Peter, by Guido.

AMONG the ſculptures are ſome ſtatues of emperors, naked, in poſtures of gladiators: ſeveral baſſo-relievos; Meleager hunting: the rape of Proſerpine: the three Graces, with Cupid and Pſyche embracing: Iſidis pompa, or a proceſſion for an Egyptian ſacrifice to that goddeſs *: the prætorian ſoldiers conſulting, dreſſed in ſhort tunics, and having long ſhields on their arms; the temple of Jupiter Fulminans, and a bull adorned for ſacrifice: Venus from the ſea, ſuſtained on a *concha marina* between two tritons; a celebrated piece.

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‡ He is generally ſeen in black marble, as more alluding to night. Wright, p. 299.---Mr. Addiſon ſays he always obſerved, that Morpheus was repreſented by the ancient ſtatuaries under the figure of a boy aſleep, with a bundle of poppy in his hand. He further tells us, he never ſaw any figure of ſleep that was not of black marble, which has propably ſome relation to the night, that is the proper ſeaſon for reſt. Addiſon, p. 38, 39.

* A print of it is to be ſeen in the Admiranda, No. 16.

X. PAL. Giuſtiniani.---This palace ſtands near the church of St. Lewis, and was built by the marquis Vincenzo. It is deſervedly eſteemed for ancient ſtatues and baſſo-relievos, of which it contains the greateſt number of any in Rome.

AMONG the beſt ſtatues are, a ſleeping Venus: a Bacchus and a tyger.

ON the firſt ſtaircaſe is a fine baſs-relief. Young Jupiter is ſitting under a tree, and Amalthea giving him goats' milk to drink out of the horn of Archelous: the goats are playing round him; and behind is a young ſatyr playing on his pipes.

ON the ſecond ſtaircaſe is a fine Apollo, in alto-relievo; the drapery excellent: an Hygieia, with the ſerpent and cup: a famous ſtatue of Minerva, moſt highly valued, as being the ſame that was worſhipped in her temple†, where is now the S. Maria Sopra Minerva: a large buck goat, fine, a noble ſtyle for ſuch a ſubject: a young Marcus Aurelius, a whole figure: a fine Bacchante, with grapes: Meleager, a whole figure, excellent: a prieſteſs, in Parian marble: Cleopatra, with the aſp about her arm, in the poſture of Venus coming out of the ſea: the buſts of Homer, Pindar, Socrates, and others.

PAINTINGS.---St. John the Evangeliſt mounted on an eagle in the clouds, by Raphael: St. Jerome, by Michael Angelo: the widow's ſon raiſed, fine expreſſions, by Parmegiano: Chriſt curing the blind: St. Peter going to be crucified, a beautiful piece, by Lucas Saltareleus, a Genoeſe: St. John the Evangeliſt, by Domenichino; two angels ſupporting the book are charming. In one room are ſeveral madonnas, ſaid to be all done by Raphael, but there is not one of his beſt manner: a fine night piece of the death of Seneca, by Calabreſe: Chriſt awaking

† They ſay the youth of Rome uſed to come and kiſs the hand of this ſtatue before they went to their ſchools.

his

his disciples, a night piece, by Giraldo: St. Paul the hermit, and S. Antonio, by Guido, a raven bringing them bread: the angel bringing St. Peter out of prison, by Galardo Fiamingo; a light as of a torch comes in at the door of the prison: the woman with the looking-glass, by Titian: Christ before the high-priest: a Lord's supper, and the twelve apostles, by Albano: the massacre of the innocents, by Poussin: another, by Cornelli: Christ's transfiguration on the mount, by Guercino; and the crucifixion, by Caravaggio.

These are some of the original paintings in this palace, which contains no less than 700; and the antique monuments are 1900, 500 of which are statues *, as may be particularly seen in that pompous work called *Galleria Giustiniana*, published at Rome, in two volumes folio, in 1631.

XI. Pal. Colonna.---This palace belongs to the constable Colonna †, and is situated in Rione di Trevi. If we are to believe common report, there are in this palace nine different apartments magnificently furnished; a small arsenal pretty well provided with curious arms; and 8000 original pictures, by Raphael, Michael Angelo, the Carraccies, Titian, Guido, Domenichino, Palma, Tintoret, Paul Veronese, Albano, and many other Italian, French, and Flemish painters. But the most magnificent part of this palace is the great gallery, which is the noblest

* On the spot where this palace stands were anciently the baths of Nero and Severus; so that, at laying the new foundation, granate, basaltes, and other kinds of fine marble, with a great number of statues, busts, and basso-relievos, were found there, which are noble ornaments to the palace.

† On one side the piazza de S. Apostoli stands the Palazzo Colonna, which by the appearance it makes on the outside does not give you any reason to expect the beauty, magnificence, and elegance you find within. Wright, p. 305.---The constable Colonna is duke of Paliano. Keysler, ii. 250.----These princes, the Colonnas, by virtue of their office of constable, or Comes Stabilis, assist at some of the public ceremonies, at the right hand of the pope.

belonging

belonging to any ſubject at Rome. It was begun by Lorenzo Colonna; and its pavement is all of fine Sicilian jaſper and white marble. The columns and pilaſters, which ſupport the two extremities of the roof, are of very fine gialto, antique, with gilded trophies between them; and in the interſtices, on each ſide, there are ſome of the fineſt pictures in all the palace. It is almoſt impoſſible to particularize all the objects that contribute to adorn this gallery, which is 280 Roman palms in length, and forty-ſeven and a half in breadth ‡: but the following are the moſt valued among them.

GALLERY.---1. Two large mirrors, ornamented with a great variety of flowers, which appear natural, by Marco de Fiori; and little figures of boys, ſweetly painted by Carlo Maratti: two heads by Guido: two pieces by H. Caracci, one eating, another drinking: a holy family, by Titian: a family piece, by the ſame: a holy family, by A. del Sarto: a woman playing upon muſic, by P. Veroneſe: the prodigal ſon, by Guercino, finely expreſſed: St. John, by Salvator Roſa: David with Goliah's head, by Guercino.

2. THE rape of Europa, by Albano: a ſacrifice, by C. Maratti: Adam and Eve, with the ſerpent; God and angels above; by Domenichino. Under this is a piece of nymphs, by Gaſpar Pouſſin: a fine repreſentation of the plague at Athens, by Nicholas Pouſſin: a market or fair, by Baſſano: Mary Magdalen anointing the feet of Chriſt, by the ſame: a S. Catherine, by Parmegiano.

3. HERODIAS, by Guido, with the head of John the Baptiſt; the companion piece to that of St. Mi-

‡ The moſt remarkable thing in this palace is the gallery, the length of which, excluſive of that part elevated above the main gallery, which is four and twenty feet long, is 102 common paces, and the breadth ſeventeen; which, in Roman meaſure, make 308 palmi in height, and in breadth fifty. Keyſler, ii. 250.

chael;

chael; the drapery is yellow, the looſe garment over is deep pink, and the coat green: a bacchanalian feaſt by Rubens: a toper, by H. Caracci: a double ritratto, by Tintoret: a madonna, a dark piece, by Guido; St. John is preſenting a flower to the young Jeſus: Mars and Venus, by Albano.

4. SEVERAL fine landſcapes; thoſe in freſco by Gaſpar Pouſſin, the other by Nicholas Pouſſin and Claude Lorrain.

ON the great cieling are painted the moſt remarkable atchievements of the Colonna family, particularly the naval battle of Lepanto *, by Paul Scor a German, and Bernaſcona a female artiſt. The two little cielings, at both ends of the gallery, were painted by Giovanni and Franciſco di Lucca.

IN this fine gallery are many beautiful marble tables, with antique ſtatues, buſts, and other valuable furniture, placed in the moſt agreeable manner all along on each ſide.

HERE is alſo a ſtudiolo or cabinet of ebony, embelliſhed with maſterly baſſo-relievos of ivory, repreſenting ſcriptural hiſtories, worked with great correctneſs. That of the laſt judgment is from a deſign of Michael Angelo; and the whole piece is valued at 18,000 crowns.

HERE is alſo a private gallery painted with geographical charts, ſomewhat in the manner of that very long one in the Vatican. It contains four ſtatues of Venus; thoſe of the Muſes, Flora, Trajan, M. Aurelius, and Commodus.

IN another apartment is a cabinet adorned with twelve little pillars of oriental amethyſt, a foot high, and cut out of one piece; it is alſo ſet with variety of gems and cameos: the whole ſupported by three

* In this engagement the pope's ſquadron was commanded by Marco Antonio Colonna.

Moors, made of a curious wood, called Sandro Cedrino, with ſilver decorations.

PAINTINGS in the other rooms.---In the firſt ſaloon are the portraits of the illuſtrious perſons which the Colonna family has produced; among which are two popes, twenty cardinals, and about fifty generals.

IN other apartments are St. Martha, with a dragon: Chriſt in the tomb, by Guercino: a holy family, by A. del Sarto: Venus and Adonis, Ganymede and the eagle, and Herodias, by Titian: a fine portrait, with a book, by the ſame: an Ecce homo, by Correggio: a pieta, a good Baſſan: St. Sebaſtian, by Palma Vecchio.

IN one room are ſilver flower-pots, with baſſo-relievos, finely done, after the deſigns of Raphael.

IN a room adjoining is a bed in the form of a *concha marina*, in the taſte for a Venus, and of great deſign; the whole is gilt. The four corners are ſupported by a tortoiſe, a crocodile, and two dolphins, and at each corner is a nereid mounted on a ſea horſe; nymphs and zephyrs at the ſides, with flying cupids above. It is hung quite round with a rich gold brocade; and was made upon a deſign given by P. Scor *.

BESIDES the numerous fine paintings in the apartments above, there are a great many in the ſummer apartments below; with ſtatues, buſts, baſſo-relievos, and pleaſant fountains. One of theſe rooms is painted in freſco with landſcapes, by Gaſpar Pouſſin; and another with ſea ſtorms, by Tempeſta. Here are to be ſeen, a buſt of oriental agate, repreſenting Annius Verus, father to Marcus Aurelius, and the only one of that kind in Rome: a head of Nero, in bronze;

* This was the bed in which Maria Mancina, cardinal Mazarine's Niece, lay in of her firſt child. This lady was famous for the paſſion which Lewis XIV. of France had for her, and her ſubſequent unhappy marriage with the conſtable Colonna.

and

and a St. Jerom, in ivory: a baſs-relief repreſenting the deification of the emperor Claudius, and another which repreſents that of Homer; this laſt is moſt deſervedly eſteemed, and was the work of Archelaus of Prienna; it was dug up towards the middle of the laſt century, from among the ruins of a country houſe belonging to the emperor Claudius at Marino †.

THERE is a twiſted pillar of red Egyptian marble, near ſix feet high without the pedeſtal, with the image either of Bellona or Pallas on the top; the ſides adorned with ſeveral legionary figures, and military enſigns of the Romans. This is thought to be the Columna Bellica in the temple of Bellona, againſt which the conſul uſed to throw a ſpear, as the ſign of a declaration of war ‡.

THERE are two aſcents of gardens behind this palace, where formerly ſtood the baths of Conſtantine, according to ſome accounts. Here was likewiſe a temple dedicated to the ſun, of which ſome vaſt fragments are now to be ſeen; particularly two blocks of marble, one about five yards ſquare, the other ſeven yards long and three wide, which were parts of a frieze and architrave.

THE Colonna family is of a very noble extraction; and, beſides other great revenues, the whole town of Marino is theirs, where they have another fine palace.

XII. PAL. Roſpiglioſi.---This building is of the architrave of Giovanni Fiamingo, and was originally

† The images and Greek inſcription on this piece have been illuſtrated by Bellori. Keyſler, ii. 252.---It is to be ſeen in the Admiranda, toward the latter end. Wright, p. 307.---It is alſo deſcribed in Blainv. v. ii. p. 432.

‡ It was in this temple that the ſenate aſſembled to reſolve on any foreign war. When the reſolution was taken, a ſoldier mounted by order on the top of this pillar, and from thence forcibly darted a javelin towards that quarter of the world where was ſituated the hoſtile ſtate which they were to attack. This we learn from Ovid, in the ſixth book of his Faſti.

called

called the palace of Mazarini. In an outward room to the garden, on the cieling, is painted the famous Aurora of Guido, in freſco. She is in a car, drawn by four horſes, and guided by the hours *. At the ends are the triumphs of Love and Virtue, painted by Tempeſta.

WITHIN the palace is a beautiful picture, repreſenting a dance, and Time playing on a harp, by Nich. Pouſſin: a crucifixion, by Guido; a fine marble buſt under it: St. Peter in moſaic, by Ph. Cocchus. On the cieling are painted the rapes of Jupiter and Europa, Pluto and Proſerpine, Neptune and Theophane.

IN the ſummer-houſe are, an Andromeda, by Guido: Adam and Eve, amidſt a great variety of beaſts and birds, by Domenichino: Armida finding Rinaldo aſleep, by Albano; and Armida in a car, in freſco, by Paſſignano: Sampſon pulling down Dagon's temple upon the Philiſtines: David with Goliah's head; Saul is tearing his garment as in vexation to ſee David win the hearts of the people.

XIII. PAL. Pamphilio.---This palace is in the Corſo, and is richly furniſhed, not only in paintings, tapeſtries, gold and ſilver plate, but alſo in jewels of a great price. The paintings are by Titian, H. Caracci, Guido, Lanfranco, Perugino, and other eminent maſters.

FIRST room.---Landſcapes, by G. Pouſſin, P. Brill, and Brughel.

SECOND room.---Two very fine and large Claude Lorrains; one is with the ſetting ſun, a moſt lively repoſe: over this is the deſcent of the croſs, by Vaſari: a holy family, by L. Vinci: Chriſt carrying the croſs, by P. Veroneſe: a madonna, by And. del Sarto: the holy family travelling to Egypt; a good

* Paſquini, Frey, and Audenaart, have publiſhed copper-plates of this admirable painting.

Baſſan:

Baſſan: a holy family, by Barocci: the ſalutation of Mary and Elizabeth, by Perugino; fine expreſſions: portraits of the two famous lawyers, Bartolo and Baldo, by Raphael: a very fine St. Catherine, by Benevento da Garofalo: a holy family, by P. Veroneſe: Suſannah and the two elders †, by H. Caracci.

THIRD room.---This is full of portraits, ſome very fine, by Titian, Vandyke, and others.

FOURTH room.---Here all kinds of fowl are painted.

FIFTH room.---A madonna, by Guido: a ſmall pieta, in freſco, with a glaſs over it, by M. Angelo: ſome landſcapes, by Claude Lorrain.

SIXTH room.---A copy of the Nozze Aldabrandino, by N. Pouſſin.

SEVENTH room.---Naked Venus's, and other figures: one with a little dog, by Titian: Leda and the ſwan, by Michael Angelo.

IN the gallery.---A fine bacchanal, by Rubens: St. Cæcilia, by Parmegiano: Mary Magdalen waſhing the feet of Chriſt, copied from one of P. Veroneſe: an oval piece of a madonna beholding the young Jeſus, who ſleeps: a ſmall piece of the holy family ſtanding, where St. John is ſaluting the young Jeſus; there are three of theſe pieces by Raphael, one in the Barberini palace, another in the royal palace at Naples, but that which is here is the beſt preſerved of the three.

THERE is another palace belonging to the Pamphili family, in the Piazza Navona, in which the moſt remarkable actions of Æneas are painted in freſco, by P. di Cortona.

XIV. PAL. Fueretti.---Here are two antique centaurs, of black marble, repreſenting an old one and

† The ſame deſign as that of the duke of Devonſhire's. Wright, p. 311.

a young one, both of fine workmanſhip. They were found at Adrian's villa, among the ruins, about the year 1740. There is alſo an antique piece of moſaic, which is ſpoken of by Pliny: it is of four pigeons ſtanding on the rim of a baſon; one ſeems drinking, and another is pecking its rump.

XV. PAL. Palavicini.---This palace belongs to the marquis Palavicini, and contains ſeveral beautiful landſcapes by Pouſſin, Claude Lorrain, and Salvator Roſa. Here are alſo many pictures by Carlo Maratti; ſome by Titian, and others by Guido. But ſome of the paintings and ſculptures of this have been of late years brought into England.

XVI. PAL. Gaetani---This belongs to the duke of that name, and was built in the Corſo, according to the draught of Barth. Ammanati. It has a magnificent ſtaircaſe, which conſiſts of 120 ſteps of marble, each ten feet long, and two broad, all of one ſolid piece.

IN the court are, a coloſſal ſtatue of Alexander the Great; the ſtatues of Bacchus and Æſculapius: the conſul Marcellus, and the emperor Adrian; all in marble.

WITHIN the palace are three ſtatues of Fauni: an Iole, or Dejanira, with a lion's ſkin on, and a club in her hand, whilſt Hercules is repoſing himſelf: a beautiful Mercury, Apollo, Bacchus, and Silenus. Here are alſo many pictures by Titian, Guido, Caracci, and other maſters. The walls of the apartments are painted with landſcapes, views, battles, birds, fruits, and flowers.

THIS palace, with all its furniture, the duke de Gaetani loſt in one night's ill run at play, to prince Ruſpoli, the preſent owner of it.

XVII. PAL. Veroſpi.---I. This palace is in the Corſo, near St. Mark's church, and well deſerves the notice of a traveller, as it contains 250 marble ſtatues; the moſt admired of which are, Jupiter, Minerva,

Minerva, Apollo, and Ceres; ſeveral Egyptian idols; a Deus Terminus of black marble, Diana of white, and other ſtatues of oriental alabaſter; Silenus, Ganymede, Antoninus, and Pertinax: the buſto's are not leſs numerous; among which are, thoſe of Scipio Africanus of touchſtone, Auguſtus of Egyptian marble, Titus of porphyry, and four others of alabaſter. Here are alſo a curious collection of urns of porphyry and other precious ſtones, with fine baſſo-relievos; four tables of oriental jaſper; ſix large pillars of verde antico; two ſmaller of porphyry; and an admirable marble ſarcophagus.

ADMIRERS of painting will alſo be here entertained with the works of Guido, Titian, Caracci, Guercino, P. Veroneſe, and other excellent maſters.

II. THERE is alſo another Veroſpi palace, which contains abundance of fine pictures and ſtatues. In the court are, the ſtatues of Jupiter, Apollo, and Diana; Hercules killing the hydra; Antoninus Pius, Marcus Aurelius, and Adrian. On the perron, or ſteps before the door, are Bacchus, and Venus. Within the apartments are, Minerva of alabaſter; and another ſmall ſtatue of the ſame goddeſs, the body of which is of touchſtone, but the head, hands, and feet of marble: Næmia in a ſitting poſture, and weeping over an urn, with a flame iſſuing out of it: Ganymede: Hercules: Olympias, mother of Alexander the Great; ſhe is aſleep, with a ſerpent twining round her right arm: a lion of brown marble: and ſome Egyptian idols of curious marble.

AMONG the buſts are, Alexander the Great, of black Egyptian marble, with an oval ground of Sicilian jaſper: Scipio Africanus, of the ſame kind of marble: Julius Cæſar, of porphyry: Otho, of the ſame: in marble, Auguſtus, Tiberius, Trebonianus Gallus, Gordianus, Heliogabalus, and others, particularly Livia Druſilla, and Cornelia Salonina. There are likewiſe ſome ſerpentine vaſes, urns of oriental alabaſter, and a rich cabinet of lapis lazuli.

HERE are many excellent paintings, among which are, Orpheus and Eurydice, by Antonia della Cornia: Suſannah, by Romanelli: an angel delivering Peter out of priſon, by Calabreſe: Chriſt driving the buyers and ſellers out of the temple, by Manfredi: ſeveral views, by Viviani: Landſcapes by Pouſſin and Paul Bril.

ON the cieling of the gallery is a noble piece in freſco, by Albano; it repreſents the ſun in the middle of the zodiac, with the various effects of its influence on the earth.

XVIII. PAL. Savelli.---THIS palace ſtands within what was the theatre of Marcellus, a conſiderable part of which ſtill remains. The fabric is ancient, as was the family, being deſcended from the ancient Roman Sabelli, but of late extinct; ſo that of all the fine paintings, for which it was once ſo famous, few are now remaining. In the court are ſome antique baſſo relievos; a fight of gladiators with a lion, tyger, and bear: two marble ſarcophagi; one with the labors of Hercules; the other of a man combating a lion, and a deer underneath.

OVER one of the chamber doors is a baſſo-relievo of Marcus Aurelius, after his conqueſt of the Sarmatians, with their embaſſador kneeling before him. In the ſame room is the celebrated marble ſtatue of C. Pompilius.

XIX. PAL. Braccino.---This was formerly called Palazzo Chigi a Santi Apoſtoli, and faces that of Colonna. It belonged to prince Odeſchalchi, duke of Bracciano, and was formerly the moſt remarkable in Rome for ſtatues and paintings: but if any of its former curioſities * be ſtill remaining, they are never

* The fineſt pieces by Correggio and P. Veroneſe, as likewiſe all that belonged to queen Chriſtina's collection, were ſold to the duke of Orleans, regent of France.----The paintings were purchaſed by the then regent of France, and carried away while we were in Rome. Such a beautiful ſight of Corregio's I never ſaw as were in this collection. Wright, p. 308.

ſhewn;

ſhewn; and the front of it, by Bernini, is the only thing worthy of obſervation: though Mr. Wright has given us a long account of ſeveral ſtatues to be ſeen there.

XX. PAL. MAFFINI.---This palace contains a great number of ſtatues and baſſo-relievos, particularly a very large antique ſtatue of Pyrrhus king of Epirus, which is the only one in Rome: a fine ſacrifice in baſſo-relievo: another in moſaic: two curious pieces of antique moſaic, repreſenting combats of the Retiarii and Secutores *. There are likewiſe other moſaics of gladiators, and one of a crocodile devouring a man: a ritratto, by Raphael: two by Titian: and one by Guido. On the outſide of the houſe is a hunting in baſſo-relievo; and paintings to the ſtreet, by Polydore.

XXI. PAL. GUALTIERI.---This formerly belonged to the Manfroni family, but was purchaſed by cardinal Gualtieri, who made it a magazine of learning and curioſities.

THE library conſiſts of four large rooms, and contains about 40,000 volumes. There is alſo a ſuite of eighteen other chambers filled with variety of curious things of ſeveral ſorts.

* The ſeveral kinds of gladiators worth obſerving were the Retiarii, the Secutores, the Myrmillones, Thracians, Samnites, Pinnirapi, Eſſedarii, and Andabatæ.---They owed their diſtinction to their country, their arms, their way of fighting, and ſuch circumſtances.----The Retiarius was dreſſed in a ſhort coat, having a fuſcina, or trident, in his left hand, and a net in his right, with which he endeavoured to entangle his adverſary, and then with his trident might eaſily diſpatch him: on his head he wore only a hat tied under his chin with a broad ribbon. The Secutor was armed with a buckler and a helmet, whereon was the picture of a fiſh, in alluſion to the net: his weapon was a ſcymetar, or falx ſupina. He was called Secutor, becauſe if the Retiarius, againſt whom he was always matched, ſhould happen to fail in caſting his net, his only ſafety lay in flight; ſo that in this caſe he plied his heels as faſt as he could about the place of combat, 'till he had got his net in order for a ſecond throw: in the mean time this Secutor, or follower, purſued him, and endeavoured to prevent his deſign. Kennet's antiquities, p. 274.

In the firſt are buſts and inſcriptions upon marble, ſepulchral and others.

Second, idols and other antique figures, in copper and marble.

Third, antique inſtruments; and a fragment of an old triumphant chariot.

Fourth, ſome Greek urns, in terra cotta, found at Nola: ſeveral old Etruſcan urns, ſome with baſſo-relievos: two little pieces of Diana and Mars; an antique freſco, found at Tivoli.

Fifth, curioſities antico-moderne: an antique genius, in freſco: a ritratto of Maſſaniello.

Sixth, antique diſhes, and modern urns.

Seventh, mixt curioſities: antique buſt of Venus, ſixteen inches high, and twelve broad, in amethyſt: Europa, painted by Guido.

Eighth, curioſities kept in cabinets; they are chiefly modern, but there is an antique bacchanal in ivory.

Ninth, Indian, Perſian, and other idols.

Tenth, rich old china, porcelain.

Eleventh, a great variety of mathematical inſtruments.

Twelfth, globes, ſpheres, and charts.

Thirteenth, optical inſtruments of various ſorts.

Fourteenth, anatomical curioſities.

Fifteenth, mummies, crocodiles, land and ſea animals, and other natural curioſities.

Sixteenth, curious corals, and beautiful ſhells.

Seventeenth, all ſorts of marble.

Eighteenth, ores and minerals: petrified ſkulls, and one with a viper twiſted in it, which is alſo petrified.

There are alſo ſome paintings by the beſt hands: the Virgin Mary and our Savior, by Albert Durer: the ſcourging of Chriſt, by Caravaggio: and David, by P. da Cortona.

XXII. Pal-

XXII. PAL. Lancelotti.---This palace is in the Strada Coronari, where an admirer of ſculpture will be pleaſed with ſome fine buſto's and baſſo-relievos. A ſtatue of the Epheſian Diana is particularly diſtinguiſhed here: and among the pictures is an admirable piece of Silenus drawn by two Fauni, by H. Caracci.

XXIII. PAL. Vitelleſchi.---Here are a great number of apartments, and four ſmall galleries, adorned with many ſtatues, buſts, and pictures. The moſt eſteemed are, a Diana, of oriental alabaſter; a ſleeping Cupid; and a god Terminus, of black marble. Among the choiceſt buſts are twenty of the moſt celebrated philoſophers, and ſome of the Roman emperors, particularly Veſpaſian of rich porphyry.

XXIV. PAL. S. Marco.---This palace of St. Mark is a great building, but is nothing extraordinary. It was built by Paul the ſecond, a Venetian, and is now inhabited by the Venetian embaſſadors.

XXV. PAL. Piombino.---Here is the fine ſtatue of the dying Myrmillo, well known by the copies and prints: it is much admired; but the fingers of the left hand look too regular, like organ pipes. In the ſame room are two baſſo-relievos; one of them is Moſes ſtriking the rock, ſaid to be by Michael Angelo.

XXVI. PAL. di Salviati.---The facade is a noble piece of architecture, and in the palace are many good ſtatues and baſſo-relievos. Among the pictures are Diana, by Correggio: the rape of Europa, by Albano: and a Ganymede, by Titian.

XXVII. PAL. Sachetti.---This is in the Strada Giulia, and is well furniſhed with pictures; among which are two admirable pieces, one repreſents the rape of the Sabines, and the other the battle of Arbela; both by P. da Cortona. Here are alſo a Venus, in a reclining poſture, by Titian: a head by Albert Durer: with ſome antique ſtatues and baſſo-relievos.

XXVIII. PAL. S. Croce.---HERE are ſome beautiful ſculptures; and an admirable baſſo-relievo, which repreſents the Solitaurilia, or ſacrifice, on occaſion of finding the ſybil's books in the ſepulchre of Numa Pompilius: a bacchanal; a bacchante towards the middle of it is a moſt genteel figure, and all the reſt are very fine. The buſts are thoſe of Alcibiades, Aratus, Seneca, and Annius Verus.

XXIX. PAL. Altemps.---The palace of the duke of Altemps * is in the Rione del Ponte, and was built by Martin Lunghi. Here are to be ſeen in the court, and on the ſtaircaſe, the ſtatues of Bacchus, Mercury, Flora, Æſculapius, and Hercules: Fauſtina, with her mother; and a gladiator: two pillars of porphyry, on which are the heads of Druſus and Nero: ſeveral buſts, and Homer's head in baſſo-relievo, with a fine piece of ſculpture in marble ſupported by two ſtatues. In the apartments there was formerly a good collection of paintings, but few of them are now remaining.

XXX. PAL. Fiorenza.---It is in Campo Marzo, and belongs to the count de Fede. Here are a Terminus: a head of Apollo, and a trunk of the ſame, ſeparate: alſo two exceedingly fine figures, ſuppoſed to be Salmacis and Hermaphroditus. All theſe were found in the Villa Hadriana, in the way to Tivoli. There are ſome portraits in a bold maſterly manner, by Bernini; with ſeveral other good pictures and drawings.

XXXI. PAL. Pinchini.---Here are four marble ſtatues, well worthy of obſervation: 1ſt, a Venus, in the attitude of that of Medicis; it is ſomething larger than that celebrated ſtatue, but not of equal beauty. 2d, a naked Meleager, of Parian marble, an exquiſite piece; but this, like moſt of the Grecian

* This was originally a German family.

antique

antique ſtatues, has contracted a yellowneſs by length of time. 3d. a large wolf. 4th, a ſtatue, without head or feet, whoſe drapery is much admired.

XXXII. PAL. Caroli.---This ſtands in the Corſo, and was built by Alexander Specchi. The outſide is fine, and the inſide is rich. In the upper ſtory, beſides a gallery, is a ſuite of ſeven rooms, grandly furniſhed. The cabinets are embelliſhed with lapis lazuli, and paintings in miniature. In one room are, Cleopatra's banquet, by Carlo Maratti: Venus viſiting Vulcan, by Treviſani: and St. Cecilia, by Concha, who in the ſummer apartments has ſhewn his admirable ſkill in the birds and flowers painted in freſco in the compartments.

XXXIII. PAL. Carbognano.---The palace of prince Carbognano alſo ſtands in the Corſo, and is remarkable for its noble gate, which is the architecture of Michael Angelo, and accounted the moſt beautiful in Rome.

XXXIV. PAL. d'Albani.---It contains a good library, a choice collection of deſigns, ſome excellent pictures, and a gallery painted by Paolo di Piacenza. Here are alſo many ancient ſculptures; among which are, a head of Achimedes in baſſo-relievo: a marble coffin, with baſſo-relievos repreſenting Prometheus forming man; and Minerva inſpiring the ſoul into a boy, emblematically, by holding a bird over his head: a fine baſſo-relievo of Perſeus and Andromeda: Jupiter, Iſis, Faunus, ſeveral ſphynxes, and other ſtatues, in all near ſixty: the heads of Bacchus, Homer, Maſſiniſſa, and many more of deities, heroes, and philoſophers.

XXXV. PAL. di Madama.---The duke of Tuſcany's palace, called Palazzo di Madama, is near the church of S. Luigi de Franceſi, and was built by Catherine de Medicis before ſhe came to be queen of France; but is remarkable only for its largeneſs.

BESIDES theſe, there are ſome other palaces belonging to perſons of inferior rank, and not ſo much worthy of a particular deſcription.

V I L L A S.

THE warmth of this climate neceſſarily renders the inhabitants fond of villas * and gardens, where they may retire in ſummer for the benefit of freſh air. In England the nobility generally make their country ſeats the moſt magnificent, and content themſelves with little more than mere conveniences in town: but in Italy it is quite the reverſe; the city houſe is much larger, and generally more ſplendid, than the villa, which is only intended for a ſhort retreat in the hot ſeaſon. Therefore, the gardens of theſe villas have great numbers of ſhady tall trees and high hedges, with many fountains and waterworks. The ſtatues here are generally very numerous, and enliven the ſhady retreats.

THE principal villas are as follow:

I. VILLA de Medici.---This village is ſituated on the Monte † Pincio, anciently Collatinus; and from hence is a fine proſpect of the city. This is a precious magazine of ſculpture, both for ſtatues and baſſo-relievos.

IN the gallery.---A crouching Venus, half life, ſitting on a conch, or ſea ſhell, a beautiful ſtatue: Mercury ſtanding upon one leg, in bronze, belonging to the fountain, and made by John of Bologna: Pan learning Apollo to play on the ſyringe; an excellent groupe: a curious vaſe of white marble, finely performed, and well preſerved; it repreſents the ſtory of Iphigenia going to be ſacrificed, with Agamemnon, Ulyſſes, and other figures, encompaſſing the vaſe.

* Several of theſe are within the walls: *rus in urbe* in a literal ſenſe. Wright, p. 326.

† Or Monte della Trinita.

AT

AT the fountain is a Silenus with a young Bacchus in his arms: ſome fine relievos on the houſe towards the garden.

AT the greenhouſe, in the wall are ſeveral trunks of ſtatues, eſteemed for their fine drapery.

IN the garden, at the bottom, is the famous marble groupe of Niobe and her children, as deſtroyed by Apollo and Diana. The figures are thirteen, beſides an old man and a horſe, which probably did not belong to them. The two daughters in front are genteel figures, and the dead ſon is eſteemed fine. In Pliny's time, this groupe of ſtatues was thought antique, and agreed to be done by Scopas or Praxiteles*. The poetical fable of Niobe is related in the ſixth book of Ovid's Metamorphoſis, where the attitude of the mother, endeavouring to ſhelter her youngeſt child, is exactly deſcribed †. Gronovius ſuppoſes the artiſt to have taken his hint from Ovid; which is a miſtake, as this work was made long before Ovid was born, who might be ſuppoſed to give part of this fable from ſuch accounts as were then generally received, and dreſſed them out according to his poetical fancy: but the particular deſcription

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* Pliny, in his Hiſt. Nat. l. xxxvi. c. 5, ſays, that "it was not known whether the groupe of Niobe and her children, in the temple of Apollo Sofianus at Rome, was the work of Praxiteles or Scopas." But there is no certainty that the Niobe in the Villa Medici is the original mentioned by Pliny; and much leſs is the ſkill of Scopas or Praxiteles to be judged of by this performance. Even if Pliny had been more particular in his deſcription, and the Niobe of Medicis had correſponded with it, this would not abſolutely decide the point, as many copies were made by the ancients from one admired original, and at preſent not diſtinguiſhable from it.

† ---- Quam toto corpore mater
Tota veſte tegens, unam minimamque relinque,
De multis minimam poſco, clamavit, et unam. lib. vi.

---- To ſhield the laſt
Her mother over her, her body caſt:
"This one, ſhe cries, and that the leaſt, O ſave!
The leaſt of many, and but one I crave." Sandys.

of

of Niobe's action, and her youngeſt child, ſeems very probable to have been taken from theſe ſtatues of them. They were found near the Porto di S. Giovanni, without the city, and were bought by the great duke Ferdinand. Perrier has engraved them, with the addition of Apollo and Diana in the air, ſhooting at them: which led father Montfaucon into a miſtake, who ſpeaks of thoſe figures as a part of the work itſelf; and other curious perſons, by the ſight of that print, have been led into a ſuppoſition, that the work muſt be in baſſo-relievo, they likewiſe taking Apollo and Diana for part of it, and well knowing it was not likely for ſtatues to be ſo ſuſpended in the air.

WITHIN the palace are many fine ſtatues: an antique copy of one of Niobe's daughters: a Venus coming out of the bath: Marſyas tied up to a tree to be flayed, excellent: a beautiful Apollo leaning againſt the ſtump of a tree, with the right arm brought over his head; a figure well worthy to accompany the Venus de Medicis: a dying Cleopatra, an excellent figure; the head modern, but good *. That ſide of the palace fronting the garden is full of ſtatues and baſſo-relievos; and at one corner is a votive inſcription to Bacchus. Among the buſts are thoſe of Seneca, Vitellius, Lucius Verus, and Antoninus Pius, a maſterly piece.

THE paintings to be ſeen here are, ſeventy-two portraits of eminent perſonages of ſeveral nations: ſeveral pieces by del Sarto, Baſſano, and other great artiſts; particularly Chriſt led to crucifixion, by Gaetano; and the Virgin Mary, with the child Jeſus,

* The fineſt piece of all is a dying Cleopatra, which is an exquiſite ſtatue, about three times as large as the life, with a viper twiſting itſelf round her arm. It exactly reſembles that in the Vatican. According to Plutarch, ſuch an image of Cleopatra was the moſt diſtinguiſhed part of the triumphal proceſſion made by Auguſtus: that image was probably the original, of which this ſtatue is a copy. Keyſler, ii. p. 293

St.

St. John and St. Joſeph, by Titian. Over one of the doors is a marble head of Jupiter Ammon; and above it the naval engagement at Lepanto, painted by Tempeſta.

II. V. LUDOVISIA.---This is ſituated on the higheſt part of mount Pincio, and is ſaid to be three miles in circumference. On this ſpot were once the gardens of Salluſt; in the midſt of which ſtood a vaſt obeliſk, with hieroglyphics, now in ruins.

TWENTY-FOUR large urns are placed round the palace, in the form of an amphitheatre. Within, on the cieling of the hall, is painted the Aurora of Guercino. The coloring is prodigiouſly rich and ſtrong for freſco; and the ſtory is thought to be better told than in that done by Guido. Aurora here is in the chariot; and a little boy is crouching at the back of it, as ſenſible of the coolneſs of the morning air *. At the end of the hall, Night is repreſented, by a woman aſleep, with a book in her hand, and two boys, very natural †.

IN a room adjoining, the cieling is painted with Fame blowing the trumpet; and a phœnix flying with a torch in its claws, lighted at both ends. Here are landſcapes in freſco, by Guercino and Domenichino; ſome ſtatues, Mars, Egeria, and Nero: Venus; an Agrippina; the drapery admirable in both.

THE viſtas in the gardens are very beautiful, adorned with ſtatues, vaſes, and baſſo-relievos: a fine ſatyr, by Michael Angelo, or his ſchool: the ſtatue of Mercury, with a bag or purſe in his hand, fine: the rape of Proſerpine, a beautiful groupe,

* Wright ſays, "The Aurora is preceded by Phoſphorus, and Tithonus bears up a curtain: Aurora is drawn in her chariot by party-colored horſes, and attended by the hours." P. 334.

† Wright alſo ſays of this piece, that "in one corner, Night is repreſented by a woman ſleeping, attended with an owl and batts; and girls repreſent the hours of the night."

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by Bernini: Mars at repoſe; a Cupid by him: Papirius the young ſenator, and his mother prevailing on him to diſcover what was done in the ſenate; this groupe, according to its inſcription in Greek, was done by "Menelaus, the ſcholar of Stephanus:" Arria and Pætus; a fine expreſſion in her dying, for her ſinking body hangs ſo looſe as if every joint was relaxed; he is ſtabbing himſelf with one hand, and with the other ſupports his dying wife, who had ſhewn him the example *: a moſt genteel ſtatue of Meleager: Venus from the bath, with a Cupid attending: a Cupid, Leda, and ſwan.

III. V. ALDOBRANDINO.---This is near St. Dominic's church, on Monte Cavallo; and claims the preference to moſt of the villas, both for beautiful architecture and delightful gardens. The weſtern front is embelliſhed with ſeveral antique baſſo-relievos in marble. Among the paintings in the apartments are, a bacchanalian, by Titian: another by Bellino: queen Johanna, by da Vinci: Judith, by Titian: a Virgin Mary, by H. Caracci: and Pſyche gazing on a ſleeping Cupid by the light of a lamp, by the ſame.

AMONG the ſtatues are, an hermaphrodite ſitting: Venus on a peacock: and a Faunus, highly valued. The principal buſts are thoſe of Homer, Virgil, Marcellus, and Seneca.

IN the garden are ſeveral marble coffins, or cheſts; but the greateſt curioſity is in the ſummer-houſe, where an antique piece of painting in freſco is to be ſeen, which is ſaid to have been dug up in 1607, on the Eſquiline mount, at the place ſuppoſed to have anciently been the gardens of Mæcenas. It is called the Nozze Aldobrandine, from its repreſenting a wedding, and being placed in this villa. It is not

* Martial has made a pretty epigarm upon this ſubject.

damaged

damaged by fracture, though brought here with the piece of the wall it was painted on: but the colors are somewhat decayed, and well they may, if the piece is above 2000 years old, as antiquaries think it to be *. A plate of it may be seen in Bartoli's Admiranda, numb. 61, 62.

On the facade of the house towards the garden is a piece of bas-relief of two Cæstiarii, supposed to be intended for the Dares and Entellus of Virgil, and mentioned by Mr. Addison †.

IV. V. FARNESE.---This is on the Palatine mount, where was once the palace of the Augusti, of which there are considerable ruins towards the Circus Maximus. The grand entrance is from the Campo Vaccino; and at the bottom of the perron are fine antique statues of Mercury, one of the Muses, Meleager, Julia Augusta, and a gladiator. At the top of the steps, in the grotto, is a beautiful fountain; with the statues of Apollo, Æsculapius, Marcus Aurelius, Commodus, Mammæa, and Plotina. Here are also two statues of captive kings in chains: Livia, the wife of Augustus: Poppæa, wife of Nero, with a countenance over-clouded with grief, which is masterly expressed: Faustina: and Otacilla. Many

* There is no forming any conjecture when, or by whom, it was painted: however, it is a good piece, and represents a Roman wedding, or a bride led to the bridegroom's bedchamber. Keysler, ii. 276.---Though there are a great many other paintings now in Rome which must be called antique in respect of our times, some of them being doubtless fifteen or sixteen hundred years old, yet Bellori calls this the single pattern and miracle of ancient art." Wright 335.

† In the Villa Aldobrandina are the figures of an old and young Man engaged together at the Cæstus, who are probably the Dares and Entellus of Virgil; where, by the way, one may observe the marks of the ancient Cæstus, that it only consisted of many large thongs about the hand, without any thing like a piece of lead at the end of them, as some writers of antiquity have falsly imagined. Addison, p. 178. ----This basso-relievo represents only the upper half of the figures; but Raphael, in one of his designs, has added the rest, and made some alteration in the contrast of the arms. Wright, p. 335.

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of theſe antiques were taken out of Veſpaſian's amphitheatre, by order of Paul III. who was of the Farneſe family.

In a ſummer-houſe in the garden are ſome paintings by Perino del Vaga.

Within the portico of a grotto is a ſtatue ſitting at length, with a penſive countenance. The drapery is ſo light, that the form of the body is beautifully diſcovered; and it is called an Agrippina, the wife of Germanicus. Within the grotto are ſeveral ſtatues.

V. Villa Pamphilio or Belreſpiro.---The ſituation of this villa is very pleaſant: it is on mount Janiculum, without the Porta Aurelia, and is one of the fineſt villas near Rome. The avenues, walks, and groves, are of ever-greens; which make the place particularly pleaſant in winter. Here is a mall 460 common paces in length; a ſpacious open lawn, for carouſals; and a plantation of pine-trees, intended as a ſhelter for deer. The gardens are ſaid to be ſix miles in extent; and the palace is an elegant ſtructure.

In a round area before the north ſide of the palace ſtand the buſtos of the twelve Cæſars; with an antique baſſo-relievo under each of them. The outſide of the palace is adorned with baſſo-relievos, buſts, and ſtatues; particularly the buſts of Claudius and Vitellius over the grand entrance.

In the firſt room is a buſt of Julius Cæſar, in black marble.

Second room.---A young Apollo: three ſmall buſts of Veſpaſian, Titus, and Domitian; all finely executed, particularly that of the amiable Titus: the ſtatue of Seneca.

Third room. --A bacchanal, beautifully drawn, by J. Romano: the ſtatue of Clodius, in a woman's dreſs: Noah's ark, copied from Baſſan's celebrated piece at Venice: a repoſe, by Michael Angelo.

Fourth

FOURTH room.---Perſeus and Andromeda, copied from that in the Capitol: a naked Venus and Cupid aſleep, by Titian: two fruit pieces, by Spadina, very beautiful.

IN the upper rooms.---A ſleeping Cupid, in white marble, with a bunch of poppies in his hand: two groupes of naked children, very natural, made by Algardi; three in each groupe; in one is a girl, whom the boys have thrown down; ſhe is crying, and they are laughing: St. Jerome, painted by Spagnolet: two pieces of ſmall cannon, with their carriages curiouſly carved.

THE conduit of the Aqua Puolina paſſes through this villa * to the Aurelian road; which is a great conveniency, and ſupplies the waterworks.

VI. V. BORGHESE.---This noble villa is juſt out of the city, being only a little mile from the Porta Flaminia. The garden is about three miles in compaſs, and deſervedly eſteemed a moſt delicious place. The houſe in the middle is very handſome, and is almoſt covered on the outſide with antique baſſo-relievos.

IN the hall, over a door, oppoſite the grand entrance, are five figures in antique relievo, dancing hand in hand; amazing grace and beauty in their attitudes, and from theſe Guido borrowed the hours in his Aurora †: Adam and Eve expelled paradiſe; and Hercules lifting Antæus; both painted by Lanfranco: the famous gladiator, the original to that at Hampton-Court; the Greek inſcription ſhews that this ſtatue was made by Agaſias, the ſon of Doſitheus, an Epheſian; great ſtrength and agility are expreſſed in every part, but the right arm was ſupplied by

* A particular deſcription of it may be ſeen in a work called "Le ſtatue e vedute della Villa Pamfilia."

† They repreſent nuptial dances; and are publiſhed in the Admiranda.

Bernini:

Bernini ‡: Curtius on horſeback, as leaping into the gulph; a fine figure in altiſſimo-relievo; both the rider and horſe ſeem eager for the meritorious leap *: a famous ſtatue called Zingara, or fortune-teller, with a chin cloth: Caſtor and Pollux: Coriolanus and his mother Veturia: a large and beautiful buſt of Lucius Verus: another of Marcus Aurelius: a ritratto buſt of cardinal Scipio Borgheſe, moſt admirably performed, by Bernini, who is eſteemed a ſecond Vandyke in his way, for portraits in marble: a Fauſtina junior, a lovely buſt: a vaſe with a bacchanal upon it, a beautiful relievo: Silenus and Bacchus in marble. All theſe are in an upper portico, the cieling of which is finely painted by Lanfranco.

In the rooms.---A ſtatue ſitting, and holding out his hand, ſaid to be Belliſarius, when reduced to beggary: the antique ſleeping hermaphrodite, the member virile, but with the countenance, breaſts, and ſhape of a woman: it differs ſomething from that in the gallery at Florence, having a genteeler form, one leg quite extended, and the foot entangled in the drapery under her; the other leg is higher raiſed, and was ſupplied by Bernini, as likewiſe the mattraſs †; it was found in digging the foundation of S. Maria della Vittoria, where formerly were the

‡ This admirable ſtatue was diſcovered, in the time of Paul V. among the ruins of Nero's gardens at Antium.

* This piece was found near the place where the pretended famous leap was taken, in the Campo Vaccino. Whatever the lake once was, it has been long ſince filled up; and a church now ſtands near the place, called S. Maria Liberatrice. Wright, 341.---This was the ancient Forum Romanum. So early as Ovid's time no mark of that lake or chaſm was to be ſeen, as is plain from the ſixth book of the Faſti. l. vi. p. 401.

† Wright ſays, this is "one of the genteeleſt, fineſt turned figures in the whole world. The great duke has another directly in the ſame attitude, except that one foot of this is a little more raiſed." P. 342.-----The marble mattraſs, on which this ſtatue lies, is a beautiful modern addition, by Bernini. Keyſler, ii. 283.

Salluſtian

Salluſtian gardens: a fine Seneca, in the bath, of black marble; his knees half bent, as trembling under him; the expreſſion is exceedingly natural, and the color of the marble gives it a more melancholy appearance; but the baſon of African marble, in which he ſtands, is a modern work *: the meſſenger, in marble: a little Venus ſitting, very fine: the three Graces: a young Faunus with the flute, a moſt beautiful figure: the famous centaur, with Cupid on his back: the buſts of Julius Cæſar; and of Antonia Auguſta, an excellent countenance.

THESE are all antique, except what were done by Bernini: and there are three more celebrated performances of his; David going to throw the ſtone from the ſling at Goliah, his youth not repreſented †; Æneas carrying his father Anchiſes, a celebrated groupe; Apollo and Daphne, lovely figures, and fine attitudes, done by Bernini when but eighteen years of age ‡.

HERE are alſo the following valuable antiques: a lion, of alabaſtro cotognino, or quince-colored: a ſhe-wolf, of the moſt beautiful red Egyptian marble, with Romulus and Remus, in white marble: a baſſo-relievo of Venus and Cupid, ſaid to be the work of Phidias or Praxiteles: a prieſteſs at an altar: the ſtatues of Juno, Apollo, and Diana; Juno is of porphyry, with the head, hands, and feet of marble: Bacchus, Apollo, and Narciſſus, with inſcriptions, but of little importance: a bacchanalian proceſſion

* He is repreſented as a decrepid old man, juſt fainting, through loſs of blood.

† David going to encounter Goliah. The expreſſion of the countenance, as indeed the whole figure, is excellent: He draws up his chin, and fixes his eyes ſo, as to expreſs a great deal of ardor, and intent aim at his adverſary. Wright, 343.

‡ The groupe of the metamorphoſis of Daphne cannot be exceeded: and though Bernini was but eighteen years of age when he made this admirable piece, all connoiſſeurs agree, that it is not only Bernini's beſt performance, but the nobleſt piece of ſculpture which modern ages have produced.

in baſſo-relievo: ſmall antique ſtatues of Ceres, Pomona, Nero, and a girl with a duck in her hand: the buſto's of Plato and Ælius Pertinax, fine antiques, eſpecially the latter, which, beſides its beauty, is extremely ſcarce: ſix marble ſtatues, of Ceres, Bacchus, Venus Ericina, Venus Victrix, Adonis, and Urania, all larger than the life: a curious buſto of Hannibal; and a marble ſtatue of Diana, with drapery of oriental alabaſter: Fauſtina, with her minion Carinus, the gladiator: a ſmall ſtatue of Venus lamenting her raſhneſs in clipping Cupid's wings: a groupe of the centaur Neſtus carrying off Dejanira: the buſto's of Meduſa, Brutus, Fauſtina, and Criſpina, all antiques: with many other valuable buſts.

AMONG the paintings are, Joſeph with Potiphar's wife, by Franceſco Civoli: the laſt judgment, by Ciampelli: a crucifixion, by Tempeſta: Sampſon engaged with the Philiſtines, by Titian, capital: the Venetian pregadi, by young Palmi: St. Jerom, by Maziano: St. Catherine, by Perugiano: the holy Virgin, by Sodoma: John the Baptiſt, preaching in the wilderneſs, by Bellino: a madonna, in an Egyptian dreſs, by Sermonetta: the ſtory of Acteon, a capital piece, by B. Ceſare: the nativity of Chriſt, by Baſſano: a pieta, by T. Zuccari: the reſurrection, by Graffagnino: Chriſt, with the two diſciples on the road to Emaus, by Scarcelino: Venus and Vulcan, in freſco, by J. Romano: Venus, by d'Arpino: the ſtory of Suſannah, by Salviati: the Virgin Mary, with an angel bringing her a baſon of fruit, by Guido: John the Baptiſt, by A. Durer: a madonna, by A. del Sarto: Chriſt in his agonies, by P. Veroneſe: Joſeph ſold to the Iſhmaelites, by Raphael: Apollo, with the Muſes, by Gaetano; and a flower piece, by Maria de Fiori: two pieces of Florentine moſaic; one repreſenting the intended ſacrifice of Iſaac; the other, the return of the ſpies from the promiſed land.

IN

In the gardens are at leaſt twenty beautiful walks, and all the viſtas are terminated by ſtatues, large heads, or dragons ſpouting water. Here are alſo ſeveral groves and ſhady walks of pines, oaks, pomegranate-trees, cypreſs-trees, leccii, and limes. In other parts of the garden are ſeparate little parks for deer and hares, and a warren for rabbits; a large canal ſtocked with ſwans and all kinds of aquatic fowls; and in two ſpacious aviaries, with fountains playing in them, are to be ſeen moſt of the known feathered kind.

Near this villa is that which belonged to Raphael; though now there is nothing to be ſeen in it but ſome freſco ornaments on the walls of the rooms.

VII. V. Negroni, or Montalta.---The villa Montalta was planned by Sixtus V. when cardinal, and was ſold to cardinal Negroni in 1696, ſince which time it has loſt a great part of its beauty: however, the garden ſtill affords ſome good walks, and a few water-works. Near the great canal is an elegant fountain, adorned with a fine ſtatue of Neptune, ſtanding between Apollo and Mercury: the two latter are antiques, but Neptune was done by Bernini, and is equal to any of the antiques that accompany it. The houſe is in the center of the garden; and ſeveral ancient earthen urns are placed round the court. Near the great gate, which is the principal entrance into the villa, is a curious baſſo-relievo, repreſenting Vulcan's forge; a good antique, but damaged *. In the portico of the palace are two good ſtatues, in ſitting attitudes, one of C. Marius, the other of Marcellus, the work of Apollonius †. Of the antiques in the apartments, the

* See Wright, p. 337, where a deſign of it is given.

† Near the entrance are two ſtatues, of Marcellus and Marius, ſitting on ſellis curulibus, or ivory chairs, which, according to a Greek inſcription ſtill legible, were cut by Apollonius. Keyſl, ii. 294. Wright mentions only one figure, which he calls "a ſenator, ſitting in a chair; his right hand reſting on his lap, and his left hand on the back of the chair, holding a ſcroll." Wright, p. 337.

moſt remarkable are the goddeſs Nænia in marble; with the buſts of Severus, Geta, and Druſus.

JUST by the ſide of this villa were the baths of Dioclefian, of which there are very conſiderable remains. The Carthuſians have now their convent there; and that which is now their church was the grand reſervoir of water.

VIII. V. MADAMA.---This villa is two miles from the city, on the ſide of a hill, called Monte Mario, famous for the fine views about it. From the villa Mellini, on the higheſt part, a view of almoſt all Rome is taken in. The houſe belonged to the Parma family, but is now going to ruin: the architecture of it, and the adjacent grotto, was by Raphael. The gardens are beautiful, with a fine view of the Tiber as it glides through the fields; the whole terminated by a diſtant proſpect of the ſnowy Appennines.

IX. V. GIUSTINIANI.---This ſtands on a pleaſant hill near the Porto del Popolo, and belongs to the prince Giuſtiniani, who is deſcended from a noble and ancient family of Genoa, and pretends to draw his origin from the emperor Juſtinian, whoſe Coloſſian ſtatue, of exceedingly beautiful white marble, is placed here among other remains of antiquity. Here are alſo an antique ſarcophage; and a milliarium, or mile-ſtone, marked III.

X. ANOTHER V. Giuſtiniani---is ſituated by St. John Lateran, where are abundance of buſts, many baſſo-relievos, and ſome fine ſtatues. Among the laſt is one of Mark Antony. There are particularly four ſmall antique vaſes with baſſo-relievos, repreſenting Hercules in the garden of the Heſperides: a triton carrying off a nymph: a faun picking a thorn out of a ſatyr's foot: Venus and Adonis.

THE palace is ſmall, and therefore called the Palazzino or Palazetto, that is, the Little palace, which has an antique baſſo-relievo, being a votum to Agliboius and Malachbelus, deities of the Palmyreans, by

by which are underſtood the ſun and moon. There is under it an inſcription in the Palmyrean language, and another in Greek.

XI. V. CASALI---is on the Monte Cælio; and at the entrance of the portico is a fine ſtatue of Antinous, dreſſed as a Bacchus. It was found in ſeveral pieces, which have been ſince put together. Within the palace is a ſmall antique Venus, with a drapery from the waiſt downwards, in the ſame attitude as the Venus de Medicis: a large ſtatue of Ceres, who has ears of corn in her hand, and a thin drapery clinging about the breaſts: Bacchus, with the tyger, and a ſatyr: a ruſtic, with a kid in the ſkirt of his drapery: a buſt of Julia Mæſa, the grandmother of Heliogabalus; ſhe is dreſſed as the goddeſs Pudicitia, in a veil.

XII. V. MATTEI * ---at the Navicella, on mount Cælio, has gardens at leaſt two miles in circumference, embelliſhed with ſeveral avenues and groves of cypreſs and bays: that leading to the palace is extremely ſhady; ſo that there is a cool and refreſhing air in the greateſt heats. In this avenue are about ſeventy ſmall ſtone coffins and urns, with inſcriptions. The principal fountains are thoſe of Atlas, who carries the globe on his ſhoulders: Hercules fighting the Hydra: ſome tritons, and other ſea monſters. In what they call the theatre is a granate obeliſk, thirty-ſix palmi in height: it formerly ſtood in the Campus Martius, and towards the top is embelliſhed with ſeveral Egyptian hieroglyphics. Here is alſo a large buſto of Egyptian marble, which De Seine ſays is a buſto deſigned for Jupiter Ammon; but

* It belongs to the family of that name, the head of which is duke de Giove. This ſeat was begun by Ciriaci Mattei, and conſiderably improved by his ſucceſſors, Blainville, ii. 553.---The founder left 6000 crowns a year for repairs and improvements to be made in this villa, beſides thoſe he made in his life-time. Keyſler, ii. 289.

Ficaroni thinks it muſt be Alexander the Great, and Mountfaucon will have it to be the head of Serapis: a large ſarcophagus, with a baſſo-relievo of the nine Muſes, ſinging the praiſes of Hercules. In another part of the garden is a large pillar of oriental granate, with a bronze eagle crowned on the top, which is the Mattei arms. There are many ſtatues in the gardens; but the moſt admired are thoſe of Tiberius and Trajan, which ſtand in niches, and are extremely beautiful.

THE houſe is not large, but enriched with many curioſities. Its front is adorned with antique baſſo-relievos. a buſto of Nero, and two ſmall porphyry ſtatues. In the firſt room is a maſterly modern groupe of Apollo flaying Marſyas, by Olivieri; and a bronze horſe, caſt by Pollazuolo: antique ſtatues of Brutus and Portia, a noble groupe; Seneca; Marcus Aurelius; Antoninus Pius; Commodus, on horſeback, Hercules like, with a lion's ſkin thrown over his ſhoulders: buſts of Pentheſilea, queen of the Amazons; of Jupiter Ammon, of Egyptian marble; and of Antoninus Pius: the ſtatue of Friendſhip, modern, by the ſame Olivieri, who has repreſented her by a woman naked, and opening the ſkin of her breaſt, as diſcovering her heart †.

IN the ſecond apartment, the moſt attracting objects are, the ancient ſtatues of Antinous; Venus Ericina; the ſatyr drawing a thorn out of the foot of Silenus; a fine Ceres; a beautiful Venus, modern, by Olivieri; and Andromeda, elegantly done by the ſame hand. Here is alſo a green porphyry table, the only one of that kind in Rome: a noble antique eagle, of white marble: three ſleeping amorini, or cupids, cut out of one block; and Plotina, Adrian's empreſs, whoſe head is much admired.

† It was a preſent from Virginio Urſini to Cyriaco Mattei.

In the third chamber are, a rich table of inlaid gems; a view of Conſtantinople, drawn with a pen; a head of Julius Cæſar; and two large heads maſked.

The fourth apartment contains, the ſtatues of Ceres, and Agrippina; as alſo that of Lucius Verus, of a very extraordinary kind of marble: the buſt of Cicero, which is thought to have been made when he lived, and reputed the beſt likeneſs extant of that great orator ‡.

In the fifth are, the head of a coloſſus, eight feet high: a large ſtatue of Lucius Verus; and an equeſtrian one of Adrian: ſeveral buſto's; particularly Marcus Aurelius, Antoninus Pius, Adrian, Caracalla, and Geta.

The ſixth room contains ſeveral buſts, and ſome ſtatues, the moſt beautiful is that of Fauſtina. This ſtatue has a blooming countenance, full of majeſty and mildneſs, and unexceptionable in all its parts. Some think it the fineſt antique ſtatue in all Italy.

Near this villa are the ruins of the Claudian aqueduct; which ſtill ſhew what a noble work it muſt have been when entire.

XIII. V. Chigi---on the Viminal mount, is ſmall, but remarkable for its water-works. Within the palazetto are ſome antiquities; a bronze Diana, with three faces; and a Priapus Sonorus, an obſcene idol worſhipped by married women among the ancient Romans *: the three Parcæ, or Fates, in bronze: a ſmall marble head of Commodus, on a pedeſtal of agate: a head of Trajan: and a buſto of Adrian, of red jaſper, a moſt beautiful curioſity. The beſt baſſo-relievos are, the nativity of Chriſt, on marble,

‡ The noſe, lips, and chin, have evidently been ſupplied by a later hand.

* An extravagant Priapus, with another hanging from it, and bells affixed. This, according to Ficaroni, uſed to be carried by the women in proceſſion, *fecunditatis gratia*. Wright, 339.

with a border of jewels; and a battle, exquisitely done in ivory. Among the paintings are, Venus, by Padovannino; a dead Christ, by A. Durer; the battle of the giants against the gods, by Brandi; and two perspective views, by Cadazza: a portrait of Pius V. by Carlo Maratti: the original designs of Bernini for S. Peter's chair; and the doctors of the church that support it.

HERE is an entire mummy, richly adorned. The bed or couch it is laid on is supported by Egyptian animals, which makes it said that this mummy was a queen of Egypt.

XIV.---V. SPADA.---This is near the villa Farnese; and on the cieling of the portico are some pieces after the antique.

XV. V. CORSINI---is before the gate of S. Pancras, and yields a charming prospect. It is adorned with good paintings, and has an elegant garden.

XVI. V. PALOMBARA---is by some supposed to be situated where formerly was the palace of Mecænas; but others think that here was part of Nero's golden house, ruined by Vespasian, and where afterwards was a part of Titus's baths. Here are some fine antique pillars and basso-relievos: among the latter, a small Apollo with the harp, a genteel attitude; and a profile Faustina, in the wall of a neglected room.

XVII. V. BARBERINA.---Beautiful gardens, and a fine prospect of the city: some good paintings, particularly a view of the old cathedral of St Peter's; and many porcelain vases, painted by Raphael †.

XVIII. V. CONTI---is remarkable only for being situated upon the ruins of the baths made by the empress Helena, mother of Constantine; of which ruins there are now some remains.

† Near this villa is the bastion where Charles of Bourbon lost his life in 1527.

XIX. V. STROZZI.---This belongs to the duke de Strozzi, and is on the Viminal mount. It is worth ſeeing for its fine avenues and ſtatues. Among the latter is a modern piece of Adam and Eve; and a ſmall elegant ſtatue of St. Laurence, by Bernini.

XX. V. PATRIZIO---is without the Porta Pia, and was built by Cardinal Patrizio in 1717. The gardens are laid out in good taſte, and the houſe is elegantly built. Among the paintings are the battles of Prague and Leipſic in the laſt century; and one of the rooms is embelliſhed with grotto work.

XXI. V. of Julius III.---This belongs to the apoſtolic chamber, and was built by Vignolia. It ſtands without the Porta del Popolo, and is the place where foreign embaſſadors alight when they make their public entry. The gallery in the front of the palace is painted, with feſtooons, by Raphael; and there are ſeven antique bronze heads in the portico.

XXII. V. COSTAGUTI,---near the Porta Pia, is worth ſeeing on account of its ſtatues and paintings. Among the former are thoſe of Æſculapius, Hercules, Adonis, Flora, Geta, and Marcus Aurelius: among the latter are ſeveral pieces by Titian, Guido, Guercino, Lanfranco, d'Arpino, Tempeſta, and other eminent maſters: but the diſcovery of truth by time is the moſt eſteemed.

XXIII. V. CESI---is in the Via Flaminia. Here are ſome lions cut in Egyptian marble; and a Roma triumphans.

XXIV. V. BENEDETTI---was built by the abbe Elpidio Benedetti, agent for the crown of France. Both the inſide and outſide of the walls are covered with proverbial and moral ſentences. Among the portraits are queen Chriſtina, and the chevalier Bernini.

REMARKS.---There is one great defect in the Italian gardens; the want of gravel for the walks, the materials

terials of which are little better than ſand: but this is in ſome meaſure counterbalanced by leaving ſome ſpots free from artificial improvements, where nature diſplays its beauties. Indeed, forced elegance and artificial regularity, which in a manner bear the marks of the rule and compaſs, afford no laſting and real amuſement.

OF all the entertainments in Italy, there is nothing more agreeable than that which ariſes from the obſervation of antique ſtatues *. To ſee the emperors conſuls, generals, orators, philoſophers, poets, and other great men, whoſe fame in hiſtory engaged our earlieſt notice, ſtanding as it were in their own perſons before us, gives a man a caſt of almoſt 2000 years backwards, and mixes the paſt ages with the preſent. We can ſee the beauties too of thoſe early times; to ſay nothing of the ideal ones, the nymphs and goddeſſes. Beſides the countenance, we ſee in the ſtatues the habits of thoſe times, which give a complete idea of the whole perſon, and in that reſpect make every portrait a hiſtory piece.

No part of the antiquities of Rome pleaſed Mr. Addiſon † ſo much as the ancient ſtatues, of which there are ſtill an incredible variety. The workmanſhip is often the moſt exquiſite of any thing of its kind. A man would wonder how it were poſſible for ſo much life to enter into marble, as may be diſcovered in ſome of the beſt of them; and even in the meaneſt we have the ſatisfaction of ſeeing the faces, poſtures, airs, and dreſs of thoſe that have lived ſo many ages before us. There is no part of the Roman antiquities that we are better acquainted with than what relates to their ſacrifices. For, as

* It is not without reaſon that they ſay there is a *people of ſtatues* in Rome. Ficaroni told us *(ſi qua fides)* that he had counted 11,400 and odd that are antique, beſides the vaſt number of modern ones. Wright, p. 343.

† Addiſon, p. 177.

the

the old Romans were very much devoted to their religion, we see several parts of it entering their ancient basso-relievos, statues, and medals; not to mention their altars, tombs, monuments, and those particular ornaments of architecture, which were borrowed from it. An heathen ritual could not instruct a man better than these several pieces of antiquity in the particular ceremonies and punctilios that attended the different kinds of sacrifices. Yet there is a much greater variety in the make of the sacrificing instruments, than one finds in those who have treated of them, or have given us their pictures.

As the statues give us the pleasure of the persons of great men, so the basso-relievos give us authentic information of their customs, in their wars, triumphs, sacrifices, marriages, feasts, funerals, and many other particulars.

The circumference of Rome round the ancient wall, rebuilt by Belisarius, is reckoned fifteen miles; but of the modern city, is not above ten, which is differently situated from the ancient, and upon higher ground, as may be seen by the antique remains *. It takes up the ground of what was the Campus Martius; and the other is all gardens interspersed with the ruins of it. The number of inhabitants is computed to be 152,000; and the number of troops the pope has in his whole dominions not much more than 2000. His guards are cloathed in red, faced with blue: the horsemen have gold loops, but the foot plain. He has likewise some Swiss guards, whose dress and figure resemble much the knave of diamonds. The pope's yearly revenue is reckoned at a million and an half of zechins or ducats.

* It is generally observed that modern Rome stands higher than the ancient; some have computed it about fourteen or fifteen feet, taking one place with another: the reason given for it is, that the present city stands upon the ruins of the former. Addison, p. 176.

No perſon is allowed to approach the aſſembly of the pope and cardinals with a cane, muff, or gloves.

At a conclave, the powers of Germany, France, and Spain, can each object againſt the choice of one perſon in the election of a pope.

No prieſt is allowed to ſay more than one maſs a day, on pain of death, for which he only receives a paul, or ſix-pence ſterling.

East and weſt are not obſerved in the building of the churches here.

All the corn and hay is brought out of the country into the city every year, and put into the pope's granaries; from whence it is ſold out to the people at a conſtant price, whether it be a ſeaſon of plenty or ſcarcity.

Here is a public office, where people may pledge any thing, and receive two-thirds of its value, at a trifling premium, for what length of time they pleaſe, without paying any intereſt. This office was eſtabliſhed by Sixtus V. to encourage people from the country to reſide in the city.

As it is neceſſary in Venice to avoid diſcourſing of policy, ſo in Rome one muſt forbear diſputes about religion, and then all is ſafe enough. The rule, though different in words, is the ſame in effect; for at Rome religion ſeems, in a great meaſure, the policy of the place. The government is purely hierarchical; and through the whole Eccleſiaſtical ſtate ſcarce any are admitted to poſts of conſiderable truſt but cardinals, prelates, or other prieſts. It has even been ſaid, that of about 35,000 houſes, reckoned to be in Rome in the whole, there are 23,000 that they call religious, or that are inhabited by perſons in ſome ſort of eccleſiaſtical orders, or ſome way belonging to the holy church. If it be ſo, who can diſpute the epithet they give it of *Roma la Santa*, or *Rome the Holy?*

As

As the ſeveral nations had their patrons in ancient Rome, ſo now each nation has its patron cardinal; and cardinal Albani, who is the Imperial miniſter, is for the Engliſh.

WHOEVER is inclined to take a view of all the particulars abovementioned muſt be very expeditious to diſpatch them in ſix weeks; and to reap the entertainment and inſtruction he may propoſe to himſelf, he ſhould be previouſly furniſhed with proper informations and deſcriptions of them.

CHAP. II.

THE DIVISION of ANCIENT ROME INTO REGIONS OR WARDS.

AND THE

DIVISION of MODERN ROME into Rioni or Quarters:

An Account of all the CEREMONIES obſerved in *Rome* at the Opening, and during the Progreſs, of the laſt JUBILEE, which was in the Year 1750.

With ſome REMARKS.

I. The DIVISION of ANCIENT ROME.

ROMULUS divided his little city into three tribes, and Servius Tullius added a fourth: which diviſion continued 'till the time of Auguſtus, who firſt appointed the *fourteen* regions or wards; an account of which, with the number of ſtreets, temples, and other public buildings, are as follow:

REGION I. Porta Capena.---Streets 9, luci 3, temples 4, ædes 6, public baths 6, arches 4, barns 14, mills 12, great houſes 121. The whole compaſs 13,223 feet.

REGION

REGION II. Cœli Montium.---Streets 12, luci 2, private baths 80, the great ſhambles, temples 5, the public baths, barns 23, mills 23, great houſes 123. The compaſs 13,200 feet.

REGION III. Iſis and Serapis.---Streets 8, temples 2, the amphitheatre of Veſpaſian, the baths of Titus, Trajan, and Philip, barns 29, mills 23, great houſes 160. The compaſs 12,450 feet.

REGION IV. Via Sacra, or Templum Pacis.---Streets 8, temples 10, the coloſſus of the ſun 120 feet high, the arches of Titus, Severus, and Conſtantine, private baths 75, barns 18, mills 24, great houſes 138. The compaſs 14,000 feet.

REGION V. Eſquilina.---Streets 15, luci 8, temples 6, ædes 5, private baths 75, barns 18, mills 22, great houſes 180. The compaſs 15,950 feet.

REGION VI. Acta Semita.---Streets 12, temples 15, porticos 2, circi 2, fora 2, private baths 75, barns 19, mills 23, great houſes 155. The compaſs 15,600 feet.

REGION VII. Via Lata.---Streets 40, temples 4, private baths 75, arches 3, mills 17, barns 25, great houſes 120. The compaſs 23,700 feet.

REGION VIII. Forum Romanum.---Streets 12, temples 21, private baths 66, ædes 10, porticos 9, arches 4, fora 7, curiæ 4, baſilicæ 7, columns 6, barns 18, mills 30, great houſes 150. The compaſs 14,867 feet.

REGION IX. Circus Flaminius.---Streets 20, temples 8, ædes 20, porticos 12, circi 2, theatres 4, baſilicæ 3, curiæ 2, thermæ 5, arches 2, columns 2, mills 32, barns 32, great houſes 189. The compaſs 30,560 feet.

REGION X. Palatium.---Streets 7, temples 10, ædes 9, theatre 1, curiæ 4, private baths 15, mills 12, barns 16, great houſes 109. The compaſs 11,600 feet.

REGION

Region XI. Circus Maximus.---Streets 8, ædes 22, private baths 15, barns 16, mills 12, great houſes 189. The compaſs 11,600 feet.

Region XII. Piſcina Publica.---Streets 12, ædes 2, private baths 68, barns 28, mills 25, great houſes 128. The compaſs 12,000 feet.

Region XIII. Aventinus.---Streets 17, luci 6, temples 6, private baths 74, barns 36, mills 30, great houſes 155. The compaſs 16,300 feet.

Region XIV. Tranſtiberina.---Streets 23, ædes 6, private baths 136, barns 20, mills 32, great houſes 150. The compaſs 33,409 feet.

II. The Diviſion of Modern Rome.---Rione I.---St. Peter's church, the Vatican palace, the caſtle of St. Angelo with the bridge leading to it, the manufactory of moſaic work *, the Zecca or mint, S. Maria Tranſpontani, S. Maria della Pieta in Campo Santo

* Their method is thus: In their working, firſt there is a bed of ſtone, on which they lay, pretty thick, a clay-like compoſition made of powdered ſtone, mixed with oil. When this is laid, they mark on it the outlines of the picture they are to copy. Then they proceed to ſtick in the different colored pieces of vitrified clay, called Smolte, exactly imitating the various colors of the original painting, which ſtands by them. This ſmolte is made in the form of round cakes; and, for their uſe, they break them into pieces like the wooden pegs in the heel of a ſhoe, for ſhape and ſize. When they are hardened in the compoſition, they grind the ſurface of the piece, and then poliſh it. When thus finiſhed, it looks like real painting at a little diſtance. It is a work of time, and would take three months in copying the head of a portrait.---Keyſler ſays, "a piece of about 80 feet ſquare will employ eight artiſts for two years. The ſtuds of the ſeveral colors lie ready before the artiſt in caſes, as letters are laid before the compoſitors in a printing-houſe; and ſuch is their accuracy in imitating the fineſt ſtrokes of the pencil, that the only apparent difference between the original painting and ſuch a copy is, that the latter has a much finer luſtre, and the colors are more vivid." Keyſler, ii. 157.----Towards the end of the thirteenth century, at the ſame time that Cimabue began the reſtoration of painting by his improvements in deſign, his countryman A. Taffi brought the moſaic work into greater eſteem, having learned the art from Apollonius a Greek, who had given ſome admirable ſpecimens of his ſkill at St. Mark's church in Venice. He likewiſe taught him the method of enamelling, and eſpecially of preparing the gems and vitreous compoſitions for moſaic work. This curious art has been greatly improved during the two

Santo, il palazzo della ſagra inquiſizione, or the palace of the holy inquiſition, the Ceſi gardens, the Barberini gardens, S. Michael Arcangelo, S. Spiritu in Saſſia, villa Barberini.

RIONE II. di Traveſtere.---S. Onofrio, palazzo Salviati alla Lungara, S. Maria regina cœli, palazzo Farneſe alla Lungara, villa Pamphilia, S. Pancrazio fuori della mura, the fountain of Paul V. on mount Janiculo, S. Pietro Montorio, S. Franceſco a Ripa Grande, la Dogana nuova di Ripa, l'Oſpizio di S. Michele a Ripa Grande, S. Maria dell Orto, S. Maria in Traveſtere, S. Maria della Scala, S. Cæcilia in Traveſtere, villa Benedetti, villa Corſini.

RIONE III. di Ripa.---S. Bartolomeo dell' Iſola, S. Stefano alle Carozze, S. Maria Egizziaca, and Pontius Pilate's houſe, S. Maria in Coſmedia, S. Paolo fuori della mura, S. Vincenzo e Anaſtaſio alle tre fontane, S. Paolo alle tre fontane, il monte Teſtaccio, Certius's pyramid, il Circo d'Antonino, S. Sebaſtiano alle catacombe, S. Gregorio M. nel monte Celio, S. Andrea in monte Celio, S. Giovanni e Paolo, villa Farneſe nel Palatino, S. Maria Liberatrice, S. Teodoro, S. Anaſtaſia, S. Giorgio, S. Giovanni Battiſto decollato, palazzo Savelli, S. Sabina, S. Maria della conſolazione, S. Maria in portico, S. Giovanni Colabita, S. Bartolomeo, villa Caſali, villa Mattei.

RIONE IV. di S. Angelo.---S. Catarina de' Funari, palazzo Mattei and its fountains, the Jews' quarter, palazzo Coſtaguti.

two laſt centuries, as may be ſeen by the coarſe works of the old ſmall cupolas in St. Peter's, where the ſtuds are made of burnt clay, and varniſhed with ſeveral colors on the ſurface only; but they are gradually taken away to make room for the finer work of later times. The modern moſaic muſt alſo be diſtinguiſhed from the Florentine work, which conſiſts of ſparks of gems, and ſmall pieces of the fineſt marble, ſet together in imitation of birds, flowers, and other things, as a cabinet-maker inlays a cabinet or table with variety of figures in wood of different colors: hence it is called Pietre pretioſe commeſſe. See our account of Florence, p. 43.

Rione V. della Regola.---Il grand Oſpizia della Santiſſima Trinita, S. Franceſco a ponte Siſto, la fontana di ponte Siſto, S. Girolamo della carita, palazzo Farneſe, palazzo Pichini, palazzo di Spada, il ſacro monte della Pieta, or the charitable corporation, il S. Spirito de' Napolitani, S. Barbara, S. Maria in Monticelli.

Rione VI. di Parione.---S. Lorenzo e Damaſo, palazzo della cancellaria, or palace of the ſtate-offices, S. Maria e Gregorio in Vollicella, la ſtatua di Paſquino, Paſquin's ſtatue; la piazza Navona, S. Agneſe in piazza Navona, palazzo Pamphilio in piazza Navona, palazzo Orſini, S. Maria dell' Anima, palazzo de' Maſſimi, palazzo di Pio.

Rione VII. di Ponte.---S. Giovanni Battiſta de' Fiorentini, a ſtrada Giulia; palazzo Sachetti, palazzo Lancelotti, S. Maria della Pace, il palazzo Altemps, S. Apollinare and the German college, S. Agoſtino, S. Maria all' Orſo, Bancho del Spirito Santo, or the Bank, S. Maria del Suffragio, palazzo di Palavicino.

Rione VIII. di Trevi.---S. Maria della Vittoria, S. Suſanna, palazzo Barberino alle quattro fontane, il palazzo pontificio di monte Cavallo, or the pope's palace on monte Cavallo, S. S. apoſtoli, palazzo del conteſtabile Colonna, palazzo Ghigi a ſanti apoſtoli and the Corſo, l'Academia di Pittura del Re' di Francia, or French academy of painting, S. Nicolo di Tolentino, villa Ludoviſia, la fontana di Trevi, S. Vincenzo e Anaſtaſio, la chieſa della S. S. concezione de Frati Capuccini, il palazzo di Caroli al Corſo, palazzo del principe Carbognano al Corſo, palazzo di Gualtieri, forum Nervæ, templum Minervæ.

Rione IX. di Colonna.---Villa Borgheſe fuori di porta Pinciana, collegio urbano di Propaganda Fede S. Andrea della Fratte, S. Silveſtro in capite, palazzo Veroſpi nel Corſo, palazzo Chiſio al Corſo, curia In-

 nocenziana,

nocenziana, la Dogana nuova di Terra, the new cuſtom-houſe for landing imports; il Seminario Romano, S. Maria ad Martyres, or la Rotonda, colonna di M. Aurelio nella piazza di Colonna, colonna Antonina di monte Citorio, curia Antonini Pii, S. Maria in Via.

RIONE X. di Campo Marzo.---S. Ambrogio e' Carlo de' Lombardi, palazzo Gaetani al Corſo, S. Trinita de Monti, piazza di Spagna, villa di Medicis, la chieſa di Gieſu e Maria el Corſo, S. Giacomo degl' incurabili, S. Maria de Miracoli, S. Maria di Monte Santo, S. Maria del Popolo, la piazza del Popolo, fontana d'acqua acetoſa, or fountain of mineral water, il nuovo porto di ripetta, palazzo Borgheſe, collegio Clementino, villa Ceſi, villa del papa Giulio III. Villa Giuſtiniani, mauſoleo d'Auguſto.

RIONE XI. di S. Euſtachio.---Palazzo Giuſtiniano, S. Luigi de Franceſi, palazzo del gran duca di Toſcana, or the great duke of Tuſcany's palace, S. Giacomo de Spagnuoli, la Sapienza, or the univerſity, S. Andrea della valle.

RIONE XII. della Pigna.---S. Ignazio, il collegio Romano, S. Maria ſopra Minerva, la chieſa della Gieſu, palazzo Altieri, S. Marco, palazzo del duca Strozzi.

RIONE XIII. di Campidoglio.---Il Campidoglio, or the Capitol, S. Maria d'ara cœli, S. Maria in portico in Campitelli, S. Gioſeppe de Falegnami, S. Pietro in carcere, S. Luca in S. Martina, S. Adriano in campo Vaccino, S. Lorenzo in Miranda, S. Coſmo e Damiano, villa Farneſe, S. Maria Liberatrice, il Coliſeo or the amphitheatre of Titus, la meta ſudante or the ſweating pillar, l'arco di Conſtantino, l'arco di Tito Veſpaſiano, l'arco di Sept. Severo in foro Boario, and another of his in foro Romano, il Lago di Curtio, templum Antonini in S. Lorenzo in Miranda, templum pacis, circus Maximus, cloaca Maxima, S. Anaſtaſia.

RIONE

RIONE XIV. de Monti.---S. Maria Nuova e S. Franceſa Romana, the ancient temples of the Sun and Moon, S. Maria in Domenica, villa Mattei alla Navicella, S. Stefano rotondo, S. Giovanni Battiſta e Giov. Evangeliſta in Fonte, Baſilica di S. Giov. Lateranenſe, or St. John Lateran, palazzo Lateranenſe. or the Lateran palace, S. S. Salvatore alle Scala Sante, S. Croce in Geruſalemme, S. Lorenzo fuori della Mura, S. Bibiana, S. Clemente, S. Andrea in Portogallo, S. Maria de Monti, S. Pietro in Vincoli, S. Silveſtro e Martino alli Monti, S. Praſſede, S. Antonio Abbate, S. Maria Maggiore, S. Pudenziana, S. Domenico e Siſto, villa Aldobrandina, S. Catarina da Siena a monte Magnanapoli, S. Domenico, la colonna Trajana, palazzo Mazarino a monte Cavallo, S. Andrea de Gieſuiti, S. Anna, S. Carlo, il Giardino Ghiſio nella Via Felice, villa montalla, S. Maria degli Angeli alle terme Diocleziane, S. Agneſe fuori di porta Pia, S. Coſtanza, fontana alle terme Diocleziane, the fountain near Diocleſian's baths; S. Bernardo, palazzo Albani, villa Conſtaguti, villa Patrizia, villa Strozzi.

ACCORDING to this catalogue of the moſt public places in Rome, regarding their ſituation and proximity, they may be viewed regularly and conveniently to prevent the loſs of time.

III. An Account of all the CEREMONIES obſerved in Rome at the Opening, and during the Progreſs, of the laſt JUBILEE, in 1750.

THIS Jubilee happens but once in twenty-five years; and the year it falls in is called l'Anno Sancto, or Holy Year. This ceremony is the grandeſt that imagination can form: no wonder then that ſtrangers, from all parts of Europe, come in multitudes to be ſpectators of a thing they cannot much expect to ſee twice in their lives.

THE bull of the pope in 1749, by which he proclaimed the Jubilee of the year following, was read, in Latin and Italian, in two different pulpits, in the church of S. Peter's in the Vatican, by miniſters appointed for that purpoſe, with a very loud and diſtinct voice, on the Aſcenſion-day preceding this important year. After reading the goſpel, a ſolemn maſs was ſaid that day with great pomp and ſolemnity. Immediately after this publication, four ſeveral copies of it were affixed to the eaſt, weſt, north, and ſouth corners of the city of Rome, as it was practiſed in the time of pope Urban VIII. in 1624. The next Sunday that bull was alſo publiſhed in the other churches; after which, briefs, or letters, were diſperſed to all patriarchs, primates, archbiſhops, biſhops, and other ſuperiors of all the provinces and kingdoms, to notify the celebration of the Jubilee, and to exhort thoſe committed to their care to be more than ordinary zealous in their duty to inſtruct thoſe who might obtain the happy effects of that ſanctified ſeaſon.

THE ſolemnity of the Jubilee began upon Chriſtmas-eve, in 1750, juſt before the veſpers, by a particular ceremony, that is the opening of the Holy Gate: for the better underſtanding of which it is neceſſary to be known, that this Holy Gate is one of St. Peter's church, and is always bricked up during the intervals of the Jubilees, and by opening it the Jubilee is begun.

AFTER dinner, about the veſpers of this great eve, the people deſcend from the Chapel of the Palace, and a moſt ſolemn proceſſion is made, at which all the foreign embaſſadors aſſiſt, together with the ſenate and magiſtrates of the city, all the penitentiaries and prelates abiding in Rome, the chapters, fraternities, the Roman clergy, college of cardinals, and the ſovereign pontiff in perſon, each according to his rank and quality. Thus they go in proceſſion,

ceſſion, with a great croſs before them, to the Chapel of the Apoſtolic Chamber, where the whole company being entered they all fall upon their knees before the hoſt or ſacrament. The pope is always the firſt who kneels; while many officers are employed in lighting flambeaux for the cardinals to hold, as a token of joy. The pope then throws ſome incenſe upon a chaffing-diſh, with a moſt profound reverence before the altar. He then begins *Veni creator ſpiritus*, which is continued by a concert of muſic, and vocally performed, to the end.

FROM thence the proceſſion went in the ſame order to St. Peter's cathedral: the pope was carried in a chair to the Holy Gate, which was cloſely ſhut. Every perſon having taken his place, the pope left his chair, and with a lighted wax taper in his hand walked up three ſteps to another chair, or rather throne, placed for that purpoſe juſt by the Holy Gate. After a little repoſe, he got up, and knocked thrice with a gold or ſilver hammer * on the Holy Gate, which was opened. He then aſſiſted in ſinging an anthem; after which, the maſons demoliſhed the wall wherewith the Holy Gate had been bricked up: and, as they were carrying off the materials, the pope went on with Dominus Vobiſcum, and a prayer; after which, the chorus ſung a pſalm, "Jubilate Deo, omnis terra." During this time, the people crowded up as near as they could to the rails, and the penitentiaries waſhed the Holy Gate with water: after which, the pope entered, chanting ſome verſes, anſwered by the chorus, and repeating a prayer, alluding to the Jubilee inſtituted by Moſes. His holineſs, with a croſs in his hand, was then carried to the great altar, where he mounted a throne, erected for this uſe, and began the uſual veſpers.

* This is always preſented to ſome favourite, who receives it as a mark of ſignal honor.

At the same time, three cardinal legates were deputed to go and open the other Holy Gates of St. Paul, St. John de Lateran, and of S. Maria Maggiore; which was performed with the same ceremonies and prayers. This choice generally falls on two archbishops and the dean, who go from thence with a most magnificent cavalcade, to perform this function; which is like a proclamation to all the Christian world, that the treasure of the church is set open, and distinguishes the true catholics from heretics and Jews. Some derive this opening of the Holy Gate from a custom practised in the primitive church, where those who had incurred ecclesiastical censure were enjoined to perform some penance, and were excluded from entering the church on Shrove-tuesday, by shutting the doors upon them: but on the Holy-thursday, after a general absolution given to all the penitent sinners there, by opening the gates, they are re-admitted and received into the bosom of the church, if they had accomplished the enjoined penance; if not, the door was shut against them again 'till the next year, and sometimes longer. The aile, therefore, having from ancient times been the place assigned to those who underwent the penance, during the time of the church office, this has introduced the custom of opening the Holy Gate at the beginning of the Jubilee. But as there are four churches that have each a Holy Gate, this hath occasioned some dispute which of them ought to have the precedency in the performance of this ceremony. The church of St. John de Lateran * is both the first in rank, and enjoys some prerogatives before all other churches

* This church is so called, by reason of its being raised in the same place where anciently stood the house of Plautus Lateranus, who was put to death by the emperor Nero's order, at the same time that Cassius Longinus received the like sentence from that tyrant. This fate he had in some measure well deserved, on account of his base assistteries towards Nero, which he carried to an intolerable degree: for

churches in the city of Rome, as appears by the conſtitutions of Gregory XI. and Pius V. However, when any of theſe pontifical functions, which have a ſtricter relation to the papal dignity and authority, are to be performed with the utmoſt ſplendor, ſuch as the canonizations of ſaints, the coronations and benedictions of kings, the church of St. Peter has always had the preference before all the reſt: and it is upon the ſame account, that this church claims the preference in this ceremony, both as to the time and other circumſtances; the Holy Gate of St. Peter's being the firſt that is opened by the pope's own hands.

We muſt alſo take a view of thoſe tranſactions which are performed in the city of Rome, to obtain the happy end of the Jubilee. As thoſe who hope to reap the fruits of a plenary indulgence muſt qualify themſelves for it by charitable acts, true penitence, and other good works; ſo it is neceſſary to give a particular account of thoſe who flock from all parts of Rome, to make their confeſſions, and appear before the higheſt tribunal of repentance. It is ſufficient to ſay, that both day and night all the churches are thronged with people, to offer up their prayers; and that there is no ſtreet or lane, where public marks of piety are not to be ſeen among theſe herded pilgrims. Some make it their buſineſs to give alms to the poor with incredible profuſion; others are employed in giving a good reception to their

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for, even when appointed conſul, he was not aſhamed to imitate his mad maſter, in turning coachman, and driving chariots along the ſtreets of Rome and the Flaminian way. This is related by Juvenal in his eighth ſatire, where he pleaſantly banters the conſul on account of his mean ſpirit in that reſpect. However, it is from this pitiful wretch that the moſt celebrated church in Rome, next to St. Peter's, and which is called the head and mother of all the other churches, has borrowed its name. Blainville, vol. ii. p. 556.

viſitants, who come from all parts of Chriſtendom, to partake of the pleaſures, or follies, of the Jubilee. Great numbers of both ſexes appear in penitential dreſſes, both in the ſtreets and churches; ſome clad in a long coarſe gown, or covered with ſackcloth; others with aſhes on their heads; and many zealouſly ſcourging their bodies in a violent manner. Whole fraternities and congregations ſtimulate each other to this diſcipline by their mutual examples. Thus you may obſerve entire chapters, and colleges of canons, and other ſocieties, enter the city in proceſſion; even whole pariſhes, with their curates at the head of them, make up the train. With theſe kind of people all the public places are crowded, as they go in proceſſion from different churches; ſome ſinging the litany; others weeping as they offer up their prayers. Such devotions are practiſed throughout the whole courſe of the Jubilee.

THE ceremonies uſed at cloſing of the Holy Gate are not worth relating; after which, the pontiff concludes the whole, by imparting his benediction with a plenary indulgence of the Jubilee to all there preſent, who return their acclamations of joy, with ardent vows for the proſperity and preſervation of his holineſs.

REMARKS.---In moſt of the coffee-houſes there are a ſet of ſeemingly ſocial and obliging perſons, who have the appearance of gentlemen, and inſinuate themſelves into the company of ſtrangers, who cannot be too much on their guard againſt them, as they are only ſpies for the inquiſition. Indeed, we ſeldom hear of an Engliſh proteſtant being ſent there; but if ſuch a perſon ſhould be ſo indiſcreet as to utter the leaſt word againſt their religion or government, he will have an order to depart the city in twenty-four hours, and ſometimes in twelve, on pain of inquiſitorial impriſonment.

THE

THE following tranſlation of the Latin epigram inſerted in page 170 may properly finiſh our deſcription of this city:

"To ſeek for Rome, vain ſtranger! art thou come,
And find'ſt no mark within Rome's walls of Rome?
See here the craggy rocks, the tow'rs defac'd,
And piles that frighten more than once they pleas'd:
See the vaſt theatres, a ſhapeleſs load,
And ſights more tragic than they ever ſhow'd:
This, this is Rome! Her haughty carcaſs ſpread
Still awes in Ruin, and commands when dead.
The ſubject world firſt took from her their fate;
And, when ſhe only ſtood unconquer'd yet,
Herſelf ſhe laſt ſubdu'd, to make the work compleat.
But, ah! ſo dear the fatal triumph coſt,
That conqu'ring Rome is in the conquer'd loſt.
Yet rolling Tyber * ſtill maintains his ſtream,
Swell'd with the glories of the Roman name.
Strange pow'r of fate! unſhaken moles muſt waſte,
While things that ever move for ever laſt."

* Its firſt name was Albula.

CHAP. III.

PLACES adjacent to ROME.

ALBANO, FRESCATI, TIVOLI, and other Places of leſs Conſideration.

I. ALBANO.

ON the 29th of April, we went firſt to Albano, fourteen miles diſtant from Rome. All its neighbourhood, and that of Genſano, is a fertile country: its vines and fruits eſpecially are moſt delightful; and the people of faſhion ſcarcely make uſe of any other at Rome. The old Romans had a great value for the wines of Alba, and their beſt poets have celebrated them, particularly Horace and Juvenal.

Juvenal †. Alba is more ancient than Rome, if tradition be true that it was built by Aſcanius or Julus, the ſon of Æneas. It was named Alba from a white ſow which the Trojans found in its wood, as the god of the Tyber foretold to Æneas, according to Virgil. It was afterwards called Alba Longa, becauſe it extended a great way along the mountain, to the Lacus Albanus, famous in the Roman hiſtory, now called Lago di Caſtello Gondolpho, from the pope's country-ſeat of that name, which is ſituated on a moſt pleaſant eminence on one ſide of it. Alba was governed, for upwards of 400 years, by fifteen kings and ſeveral dictators, being ſo very powerful as to make Rome and thirty other cities of Latium it colonies. After the combat of the Horatii and Curiatii, it was ruined by order of Tullus Hoſtilius, and its inhabitants were tranſported to Rome, where they had the Cælian mount allotted them for their habitation.

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† Albano keeps up its credit ſtill for wine, which perhaps would be as good as it was anciently, did they preſerve it to as great an age; but as for olives, there are now very few here, though they are in great plenty at Tivoli. Addiſon, p. 219.

----- Albani pretioſa ſenectus.
Juv. ſat. xiii. v. 214.

Cras bibet Albanis aliquid de montibus, aut de
Setinis, cujus patriam titulumque ſenectus
Delevit multa veteris fuligine teſtæ.
Id. ſat. v. v. 33.

" Perhaps to-morrow he may change his wine,
And drink old ſparkling Alban, or Setine;
Whoſe title and whoſe age, with mould o'ergrown,
The good old caſk for ever keeps unknown." Bowles.

Horace ſays, in ode the 11th of his fourth book, to his miſtreſs, whom he invites to ſupper:

Eſt mihi nonum ſuperantis annum
Plenus Albani cadus, &c.

" I have a caſk of Alban wine
Full nine years old." Creech.

THE

THE preſent Albano is one of the biſhoprics which are conferred only upon the ſix ‡ moſt ancient cardinals. Near the entrance of the town, on the left hand, are the ruins of a monument, which ſome call Pompey's. On the right is a road that leads down where the paſſage opens to the Campania ſide; the ſame which was made through the mountain for the water to paſs out of the lake Albano at the time of the ſiege of Veii *. On the top of this mountain, above the town, ſtands the Capuchin † convent, where from the garden is a fine view of the lake Albano, which is about *ſeven miles in circumference* ‖. There is a deſcent all round to it, in the form of a baſon. On the other ſide is an extenſive view of the Campania, and the Mediterranean ſea.

FROM Albano we went by the way of Nemi. A little way out of the town is the monument of the Horatii and Curiatii **. At a mile's diſtance we came

‡ The others are Oſtia, Porto, Freſcati, Tivoli, and Prænеſte.

* This is now one of the moſt ancient works to be ſeen, and is called by Cicero "Admirabilis aquæ Albanæ deductio." The account of the whole matter is given by Livy, l. v. and is ſomewhat extraordinary.

† There is nothing at Albano ſo remarkable as the proſpect from the Capuchins' garden, which for the extent and variety of pleaſing incidents is, "I think, ſays Mr. Addiſon, the moſt delightful one that I ever ſaw. It takes in the whole Campania, and terminates in a full view of the Mediterranean." Addiſon, p. 218.

‖ Mr. Wright tells us, that "the lake is about *two* miles round." P. 370. But this miſtake is rectified by comparing his account with our own, and that given by Mr. Addiſon, who ſays, that from the Capuchins' garden "you have a ſight at the ſame time of the Alban lake, which lies juſt by in an oval figure of about *ſeven* miles round; and, by reaſon of the continued circuit of high mountains that encompaſs it round, looks like the area of ſome vaſt amphitheatre. This, together with the ſeveral green hills and naked rocks within the neighbourhood, makes the moſt agreeable confuſion imaginable." Addiſon, p. 219.

** Near Albano, by the ſide of the great road there, which is the Via Appia, they ſhew an antique monument, which they call the ſepulchre of the Horatii and Curiatii. However, ſome are of opinion that this may have been an honorary monument in memory of them. The remains of five pyramids there are, the number of thoſe that died, on one large baſe. They ſhewed us the vale, a little below, towards Genſano, where

came to the town of Riccia, the Aricia of the ancients, and Horace's firſt ſtage from Rome to Brundiſi.

Two miles farther, we come to the town of Genſano, famous for good wine. Here is a palace belonging to the Cæſarini family, in a pleaſant ſituation, and ſet off with many beautiful walks.

FROM thence we came to Nemi *, two miles farther. This town is ſituated upon a high rock, in a bottom, where lies the lake of that name, about *five miles in circumference*, and ſurrounded with hills covered with woods. As it lies ſo exceeding low, it was anciently called the looking-glaſs of Diana, from the continual ſmoothneſs of its ſurface.

FROM Nemi we travelled to Grotto Ferrata, which is ſix miles diſtant, and ſituated in a beautiful vale. It is a kind of ſmall fort, with a convent of Baſilian fathers †, who perform the ſervice in the Grecian tongue. In a chapel belonging to them are ſome paintings in freſco, by Domenichino; which are much eſteemed. The ſubjects are St. Nolo meeting

where they ſay the action was performed. The ceremonies preceeding it, as well as the action itſelf, are finely deſcribed by Livy. Wright. p. 372.-----Blainville ii. 360-364.

* This takes its name from the Nemus Dianæ. The whole country thereabouts is ſtill over-run with woods and thickets. The lake of Nemi lies in a very deep bottom, ſo ſurrounded on all ſides with mountains and groves, that the ſurface of it is never ruffled with the leaſt breath of wind; which, perhaps, together with the clearneſs of its waters, gave it formerly the name of Diana's looking-glaſs. Addiſon, p. 218. ---From the old Nemus, the place now retains the name of Nemi; and the lake that of Lago di Nemi; and ſometimes of Specchio Diana, ſtill. Wright, p. 372.---- This author ſays, "The lake is almoſt ſquare, and about *a mile* in compaſs." Ibid. This is another great miſtake, as may be ſeen above, where we ſay it is "*five miles* in circumference."

† Their founder was St. Nilo, a Calabrian. Blainville, ii. p. 350. ---The abby of Grotta Ferrata, which is twelve miles from Rome, is ſaid to occupy the place of Tuſculum, Cicero's ſeat. Keyſler, ii. 310. This is an error of this author, who alſo ſays, that "in the church of this abbey are ſeveral good pictures by Domenichino, and one of the Virgin Mary pretended to be painted by St. Luke."

Otho

Otho the Greek emperor: in one part the ſaint is repreſented as curing a boy poſſeſſed, who is held up by a man, as in Raphael's transfiguration; the body ſtretched out like a dead corpſe; but in the face is a ſtrong expreſſion, eſpecially in the turn of the eyes. The altar-piece is a madonna in the clouds, by H. Caracci. Under a portico, oppoſite the church, is a ſmall piece of bas-relief; very good. And near the convent is a pretty little water-fall.

II. FRESCATI.---On the 30th of April, in the evening, we arrived at Freſcati *, two miles from Grotto Ferrara. It is a delightful ſituation, and has ſeveral fine villas, which would be charming retirements in the ſummer ſeaſon; but the air of the Campania is ſo pernicious here, at that time, that few people will reſide in them. Thoſe of Rome are ſo much afraid of its effects, that they will not ſtir out of the city, nor even change their bed from one room to another, in that ſeaſon.

THE cathedral is dedicated to St. Peter, and ſtands within the ſquare. It has a handſome front, adorned with a ſteeple on each ſide. The town has a few ſtreets, but no trade, and only one indifferent inn.

THE principal villa here is that of the Borgheſe, ſituated on Monte Dracone †, a mile from the town. The houſe is reckoned one of the largeſt in Europe, and has a fine portico conſtructed by Vignoles: the

* The road which leads to Freſcati is the ancient Via Tuſculana, which was paved by the care of Marcus Valerius Meſſala Corvinus, as we learn from the firſt book of Tibullus's elegies. Blainville, ii. 340.

† So called from the Dragon borne by the family of Borgheſe in their arms.---"The houſe is tolerably large, and ſufficient for lodging a great many people; but without any thing about it to deſerve all the encomiums they laviſh upon it at Rome. On account of its ſituation upon the top of a mountain, we can ſee that city, from a large terras incloſed by a balluſtrade of ſtone breaſt high, but at too great a diſtance; the country and Mediterranean upon the left; and the mountains of the ancient Sabines upon the right, with the lake of Regillus, which is three miles in circumference." Ibid. p. 347.

gardens

gardens are extenſive and pleaſant. The gallery contains ſome good buſto's and pictures; particularly two gigantic buſto's, one of the libidinous Fauſtina, and the other of the brave Druſus. Among the pictures are, a waggon loaded with garden-ſtuff, by M. Angelo; the fable of Polyphemus, by Lanfranc; a laſt ſupper, by Albert Durer; a nativity, by Perugino; and a Solomon ſacrificing to idols, by P. Veroneſe. In one of the rooms is an excellent ſtatue of white marble in the middle of a grotto, repreſenting Bacchus holding a bunch of grapes, from whence falls a quantity of water. The body is antique; but the head is modern, and joined to the ſhoulders by Bernini.

ABOVE this villa, about a mile up the hill, are a few ruins, ſaid to be thoſe of Tuſculum, Cicero's villa; which Mr. Addiſon ſays was at Grotto Ferrata *.

VILLA Pamphilio was built by a cardinal of the Aldobrandini family †. It is elegantly furniſhed, but has no curious paintings. It was the laſt work of Giacomo de la Porta, who was one of the architects to St. Peter's church. In the garden, at the back part of the houſe, is a moſt beautiful caſcade, which ſupplies the little water-works below it, that play a fine girandolo, and are ſaid to be "the firſt ſketch of thoſe at Verſailles." In niches, on each ſide, are two figures; one of a centaur ſounding his

* At Freſcati I had the ſatisfaction of ſeeing the firſt ſketch of Verſailles in the walks and water-works. The proſpect from it was doubtleſs much more delightful formerly, when the Campania was ſet thick with towns, villas, and plantations. Cicero's Tuſculum was at a place called Grotto Ferrate, about two miles off this town, though moſt of the modern writers have fixed it to Freſcati. Addiſon, p. 216.---Blainville, ii. 353.

† The villa Aldobrandina, commonly called Belvidere, was built by cardinal Peter Aldobrandini, nephew to Clement VII. but came to its preſent poſſeſſors, the houſe of Pamphili, by an heireſs of the Aldobrandini family.

horn;

horn; the other, Polyphemus playing on the syringa: the muſic is played in a grotto behind, and ſeems to go prettily ‡. In the grotto chamber, mount Parnaſſus is repreſented, with Apollo and the Muſes; a little organ plays behind: this and the other pipes are played by the water aſſiſting the retention of the air in them *.

VILLA Bracciano was built by Sixtus V. In the houſe, on the left hand, the cieling of a room is finely painted in freſco, by Domenichino; wherein the different parts of the day are repreſented: for morning, the front of Apollo in his chariot; for evening, the back part repreſented: in the center is noon; on one ſide, ſome people at a repaſt in the fields; on the other, people travelling, a cart drawn by oxen, and a boy running before, with a dog after him. In another room are ſome charming landſcapes in freſco, by the ſame hand. On the right hand is a cieling well painted: the like ſubject with the other; but the taſte and ſtyle different. Some ſay it was painted by H. Caracci; others by Domenichino. At one end the bright Apollo is advancing; at the other, is ſeen only the back of a chariot deſcending in a duſky light: in the center is a figure lighting a torch at the chariot of the ſun: on one ſide is Luna, with two oxen; on the other, Mercury: and round all is painted a gallery with a balluſtrade; the perſpective beautiful, and is a great deception to the eye. In this room is a picture, ſaid to be painted by Correggio, and called Muſticola.

‡ There is a Polyphemus playing on a kind of flute; and a centaur, who blows upon a horn ſo loud, that it is heard at a great diſtance. Theſe two laſt are pretty good ſtatues; and the whole is adorned with many bas-reliefs, both ancient and modern, good and bad. Blainville, ii. 345.

* All this is effected by water and wind, of which there are ſeveral retreats, from whence, by means of many bellows, they continually blow frew air, Ibid.

In the way from Frescati to Tivoli, within two miles of the latter, are the ruins of Adrian's villa, which was seven miles in extent. There are the remains of a theatre, two temples, a little of the palace, baths, and the lodgment for the prætorian band, as is supposed, it being built like our modern barracks, no communication from one room to the other, but a gallery in front leading to all the doors. The gallery is down, but the rooms are entire, and holes broke in the walls to pass through from one to the other.

III. Tivoli.---On the 30th of April, in the evening, our travellers arrived at Tivoli, which is fifteen miles from Frescati, and the road extremely bad. Tivoli was formerly called Tibur; and is at present a small town on a rising ground. Its ancient inhabitants had a particular veneration for Hercules, to whom they dedicated a magnificent temple, whose priests were called Herculani Augustani; and the city Herculea, because that god was adored there with as much pomp as Jupiter Capitolinus was at Rome. Its situation, the salubrity of the air, and the fertility of the soil, formerly drew thither a great many people; and it contained so many inhabitants, that it even ventured to make war upon Rome. Tivoli, doubtless, began to be deserted even in the days of Augustus; and at present it is not worth coming to see, if it was not for the cascade of Teverone and the palace of Modena. The cathedral is built upon the ruins of the old temple of Hercules. and is dedicated to St. Laurence. The tribuna of this church is still a part of the ancient temple, but altogether it makes a poor piece of work; and every thing about the town bears an appearance of poverty.

At the convent of St. Antony di Padua stood Horace's villa; but there are no remains. On the hill above is the delightful prospect mentioned by Mr.

Mr. Addiſon *. On one ſide is a view of the Campania; on the other, of the river Teverone, anciently Anio, falling from the hill of Tivoli in ſeveral beautiful caſcades, 'till coming to the valley it collects itſelf, and makes its way through the woods, here and there ſhewing its liquid brightneſs through the breaks and openings, as it leaves the eye. The painters often come from Rome to ſtudy this landſcape. Mr. Addiſon thought that Horace had his eye upon it in thoſe two or three beautiful touches which he has given us of theſe ſeats:

Me nec tam patiens Lacedæmon,
Nec tam Lariſſæ percuſſit campus opimæ,
Quam domus Albuneæ reſonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivis.

Lib. i. od. vii. v. 10.

Not fair Lariſſa's fruitful ſhore,
Nor Lacedæmon, charms me more
Than high Albunea's airy walls,
Reſounding with her water-falls,
And Tivoli's delightful ſhades,
And Anio † rolling in caſcades,
That through the flow'ry meadows glides,
And all the beauteous ſcene divides.

THE waters of Teverone are not very clear, but wholeſome enough to drink after they have been ſettled. In this river are found great quantities of

* This beautiful proſpect lies at about a mile diſtance from the town.---It opens on one ſide into the Roman Campania, where the eye loſes itſelf on a fine ſpacious plain. On the other ſide is a more broken and interrupted ſcene made up of an infinite variety of inequalities and ſhadowings that naturally ariſe from an agreeable mixture of hills, groves, and vallies. But the moſt enlivening part of all is the River Teverone, which you ſee at about a quarter of a mile's diſtance throwing itſelf down a precipice, and falling by ſeveral caſcades from one rock to another, until it gains the bottom of the valley, where the ſight of it would be quite loſt, did it not ſometimes diſcover itſelf thro' the breaks and openings of the woods that grow about it. Addiſon, p. 215.

† After a very turbulent and noiſy courſe of ſeveral miles among the rocks and mountains, the Teverone falls into the valley, where it recovers its temper, as it were, by little and little, and after many turnings and windings glides peaceably into the Tyber, three miles from Rome.

little white pebbles, which are called the *ſugar-plumbs* of *Tivoli*, from their having ſo perfect a reſemblance to almonds and other confectionary drugs, that they deceive the eye; ſo that they are often ſerved up in feaſts at Rome, to occaſion mirth.

NEAR the great caſcade ſtands a ſmall but moſt beautiful ruin; the remains of the Sybil's Temple. It is circular, with a colonnade of *ten* Corinthian pillars fluted; a curious freeze above, and a fine ſoffata within. One window is entire, and is formed wider below than at top *. There were anciently ſeveral other temples at Tivoli; particularly that of Igia, commonly called Hygya, daughter to Eſculapius, and known under the appellation of "the goddeſs of health."

THERE are ſome ruins, ſaid to be thoſe of Quintilian's villa. Oppoſite to theſe are thoſe of Mecænas; and at St. Croce was the villa of Salluſt. But, as many illuſtrious old Romans had houſes at Tivoli, it will take up ſome time in viſiting the ruins and ſpots where they are ſaid to have been ſituated †.

THE quarries at Tivoli have always furniſhed Rome with ſtone for her greateſt buildings: ſuch as the theatres of Pompey, Marcellus, and Tiberius;

* Not far from the caſcade of Teverone there is a ſmall temple, almoſt ruined, which ſome ſay was dedicated to Hercules, others to the Tiburtin ſybil. Its porch, or gate, is very high; and we ſtill ſee great part of its outlines. The cieling is ſtone, adorned with ſculpture, and ſupported by *ſix* large high fluted pillars; which are ſtill entire, with their baſes, chapiters, and part of their freeze, adorned with bas-reliefs. Blainville, ii. 374.

† The houſe of Q. Cæcilius Metellus, ſirnamed Scipio, was one of the moſt magnificent in Tivoli; and the church of the Annunciation is built upon its ruins. The place is now called Campitello, which is a corruption of Campus Metelli. The houſe of Catullus was ſituated where we now ſee the monaſtery of the religious of mount Olivet, called St. Angelo in Pianola. C. Caſſius had alſo a houſe near Tivoli, in a place formerly called Caſſiano, and now corruptly Curſiano: there are ſtill ſome remains of it to be ſeen in the jeſuits' garden: they pretend, it was in this pleaſure-houſe that Brutus, Caſſius, and the other conſpirators took the reſolution to aſſaſſinate Julius Cæſar.

the

the amphitheatres of Veſpaſian, the naumachia's, baths, and other public edifices, the remains of which, by laſting ſo many ages, prove that this ſtone was very good, though it appears porous and yellowiſh. At Rome this ſtone is called Pietra Travertina, corruptly for Tiburtina †.

VILLA de Eſte belongs to the duke of Modena, and was built by Hyppolite d'Eſte, cardinal of Ferrara, in 1550. The houſe, gardens, and waterworks, have been in elegant taſte. The houſe is ſituated upon a riſing ground, from whence is a proſpect of all the country round the city of Rome. In the gardens are ſeveral fountains, particularly thoſe of Arethuſa, Pandora, Pomona, and Flora, with a great variety of ſtatues of Naiads, and other divinities. Above the great fountain are ſome rocks with Coloſſian ſtatues, and ſome little rivulets, which flow through the concavities, and fall into the great baſon. Here are alſo the fountains of Pegaſus and Bacchus; with the grottos of Venus and the ſybils. The repreſentation of ancient Rome is like puppet-ſhew work: but the great fountain of the Dragons is a noble piece of art. Moſt of the ſtatues are mutilated; the gardens are neglected; and the whole is now in a ruinous condition.

ON the 1ſt of May, we ſet out on our return to Rome; and juſt out of the town, in a garden, we ſaw an antique ruin, called the temple of Bacchus. Three miles from Tivoli, half a mile out of the road on the right hand, lies the lake of Solfatara, or Salforata; which was formerly called Lacus Albuneus, and Aqua Albulæ. The river which runs from it buries itſelf under Ground near the road; but its ſulphureous ſtench is ſmelt long before you

† All the front of St. Peter is likewiſe of this ſtone; but that which they uſe in France, and the Portland ſtone of England, is much more beautiful.

come near it †. The lake is about a mile round, and full of little iſlands floating on it, or rather moving when touched ‡. The bottom is thick of mud, bitumen, and other matter; ſo that, when any motion is cauſed in the water, that matter riſes up, and connects with the weeds, which grow from thence, whereby theſe little iſlands have been formed. It is ſaid, they have not been able to find any bottom towards the middle of the lake; which has made ſome believe that this is no more than the opening of an abyſs much wider than the circumference of the lake: for it is certain, that a good way from its banks there is heard a hollow noiſe from the tread of horſes paſſing that way; ſo that there may be ſome concavity reaching a good way under ground *.

THE above-mentioned places were formerly the cool retirements of the Romans, where they uſed to hide themſelves among the woods and mountains, during the exceſſive heats of their ſummer; as Baiæ was the general winter rendezvous. On the contrary, at preſent, Rome is never fuller of nobility than in ſummer-time; for the country towns are ſo infeſted with unwholeſome vapors, that they dare not truſt themſelves in them while the heats laſt. Yet, as Mr. Addiſon obſerves, there is no queſtion but the

† Mr. Addiſon ſays, that in his way to Tivoli he ſaw the rivulet of Salforata, formerly called Albula, and ſmelt the ſtench that ariſes from its waters ſome time before he ſaw them. P. 213. ----See this vol. p. 262, for the Solfaterra near Naples.

‡ The little lake that gives riſe to this river, with its floating iſlands, is one of the moſt extraordinary natural curioſities about Rome. It lies in the very flat of Campania; and, as it is the drain of theſe parts, it is no wonder that it is ſo impregnated with ſulphur. Ibid. p. 214

* All about the lake, where the ground is dry, we found it to be hollow by the trampling of our horſes' feet. Ibid. He alſo obſerves, that he "could not diſcover the leaſt traces of the ſybil's temple and grove, which ſtood on the borders of this lake."---But another writer ſays, that "upon its banks there are pretty large ruins of edifices, which are generally believed to be the remains of the baths built by Auguſtus or Agrippa." Blainville, ii. 389.

air

air of the Campania would be now as healthful as it was formerly, were there as many fires burning in it, and as many inhabitants to manure the ſoil.

THE ſame evening we arrived in Rome, having paſſed through a very barren country, like that which ſurrounds this great city on all ſides.

CHAP. IV.

FROM ROME TO LORETTO.

NARNI, TERNI, SPOLETTO, FOLIGNO, SERAVALLE, and MACERATA.

ON the 6th of May, we ſet out from Rome for Loretto, and went out of the Porta del Popolo. Before we came to the Ponte Mole, we took the road to the right, which was the Flaminian, as that over the bridge towards Florence was the Caſſian Way.

ABOUT four miles from Rome, on the left hand, are caverns within the rocks, called the tomb of Ovid, which was diſcovered under the pontificate of Clement X. At noon, we came to Caſtello Nuovo, and dined at the poſt-houſe. The ſame night, we arrived at Civita Caſtellana *, which is a ſmall town

* Between theſe two ſtages is a high hill ſtanding by itſelf in the Campania, which was the mount Soracte, mentioned by Horace in the ninth ode of his firſt book. This mountain was anciently conſecrated to Apollo, as Virgil ſays in the eleventh book of his Æneid. At preſent it is called St. Oreſte, and has ſomewhat the appearance of the Wrekin in Shropſhire. On the top of the mountain is a convent, ſaid to be built by Carloman, brother to Pepin king of France, and upon the ſame ſpot where formerly ſtood the famous temple of Apollo.

ſituated on a rock near the river Treglia, two miles from the Tyber. It is ſaid there are about 2000 inhabitants in this little place, and it has the title of a biſhopric: but it has not the leaſt piece of antiquity; though ſome think it was the ancient Veiæ, which can never be, becauſe the capital of the Veientes was near the river Cremera, on the Tuſcan ſide †.

NARNI.---On the 7th, at noon, we came to Narni, a very indifferent town, which was anciently named Nequinum, from the roguiſh tricks of its inhabitants. It is ſituated on the declivity of a hill, and is commanded by an old caſtle. At ſome diſtance it looks like a good town, but it is very mean when approached. The river Nera ‡ runs at the bottom, and paſſes through ſome ruins of a bridge * built by Auguſtus. The arches were very large, and one of them is ſtill entire. Some imagine it was an aqueduct, which joined the two mountains.

TERNI.---At night we arrived at Terni, formerly called Interamna ‖, for the ſame reaſon that a part of Aſia was named Meſopotamia. The town is ſitu-

† See p. 123.

‡ The ancient Nar, mentioned by Virgil, Æn. viii. v. 514; by Sil. Ital. l. viii. and by Claudian. The channel of this river is white with rocks, and the ſurface of it for a long ſpace covered with froth and bubbles; for it runs all along upon the fret, and is ſtill breaking againſt the ſtones that oppoſe its paſſage. Addiſon, p. 101.

* It ſtands half a mile from the town, and is one of the ſtatelieſt ruins in Italy. Mr. Addiſon went from Narni to Otricoli, a very mean little village, that ſtands where the caſtle of Otriculum did formerly, whoſe ruins lie near the Tyber. There are ſtill ſcattered pillars and pedeſtals, huge pieces of marble half-buried in the earth, fragments of towers, ſubterraneous vaults, bathing-places, and the like marks of its ancient magnificence. Ibid. 103. It was a conſiderable city, extending two miles along the Tyber.

‖ It was called Interamna from its being ſituated between two branches of the Nera. The inhabitants pretend, their city was built ſoon after Rome; and the Romans ſent a colony there in the year of Rome 441. It was once a large city, but is now a ſmall town; which ſtill boaſts of having given birth to the famous hiſtorian Cornelius Tacitus, as alſo to two emperors, Tacitus and Florianus.

ated

ated in a fine fertile plain, upon the river Nera, which turns many mills. It was a municipal place, and has ſome antique ruins; particularly a fine fountain that adorns the great ſquare. It is a large rock, which ſupports a pyramid: on the ſides are two ſtatues, one of the river Nera, the other a naiad; and a large lion ſeems as if he wanted to come out of the hollow of the rock. The whole is mutilated, which is a great loſs. Here are the ruins of an amphitheatre. The cathedral is a modern edifice: and there are ſome convents, but without any thing remarkable about them.

FOUR miles from Terni is the famous caſcade, which is one of the greateſt natural curioſities in Italy. It is the river Velino, which riſes at Aquileia in the kingdom of Naples, forty miles diſtant from hence, where it throws itſelf down from the top of mount Marmore, a precipice of about *three hundred feet* perpendicular, and afterwards runs into the Nera. It is commonly called La Caſcata del Marmore, becauſe the mountain which you muſt climb to come at it is almoſt all of a kind of yellow marble. The road is partly cut into the rock, very narrow, and without rails. When one looks downwards from it, the precipices appear very frightful; but theſe difficulties and dangers are ſufficiently rewarded when we come to the top of the mountain, and ſee the ſurpriſing fall the Velino undergoes *. About an hour before the ſun ſets, it is ſeen in its glory; for ſo

* Mr. Addiſon ſays, he went out of his way to ſee the famous caſcade about three miles from Terni. It is formed by the fall of the river Velino, which Virgil mentions in the ſeventh Æneid. The channel of this river lies very high, and is ſhaded on all ſides by a green foreſt, made up of ſeveral kinds of trees, that preſerve their verdure all the year. The neighbouring mountains are covered with them, and by reaſon of their height are more expoſed to the dews and drizling rains than any of the adjacent parts. The river runs extremely rapid before its fall, and ruſhes down a precipice of a *hundred yards* high. It throws itſelf into the hollow of a rock, which has probably

great a body of water falling down such a high precipice, causes a prodigious mist to be thrown up all round, a great height above the hill, and falls again like a mizling shower of rain: the sun shining upon it, a most beautiful rainbow is reflected in almost a complete circle. Mr. Addison was of opinion, that this is the gulf through which Virgil's Alecto shoots herself into hell; and it is strange that Virgil is the only ancient poet who mentions this wonderful cascade †, especially as it is not far off that part of Italy which has been called Italiæ Meditullium.

ON the 8th of May, we passed the Apennines ‡, and went over Monte Somma, a place famous for good wine. The passage would be impossible over

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bably been worn by such a constant fall of water. It is impossible to see the bottom on which it breaks, for the thickness of the mist that rises from it, which looks at a distance like clouds of smoke ascending from some vast furnace, and distils in perpetual rains on all the places that lie near it.---The Velino, after having found its way out from among the rocks where it falls, runs into the Nera. Addison, p. 101. Blainville, ii. 304.

† The description given of it by Virgil is in the seventh Æneid, beginning at v. 563; which Mr. Dryden has translated in the following words:

"In midst of Italy, well known to fame,
There lies a vale, Amsanctus is the name,
Below the lofty mount: on either side
Thick forests the forbidden entrance hide.
Full in the center of the sacred wood
An arm ariseth of the Stygian flood;
Which falling from on high, with bellowing sound,
Whirls the black waves and rattling stones around.
Here Pluto pants for breath from out his cell,
And opens wide the grinning jaws of hell.
To this infernal gate the Fury flies
Here hides her hated head, and frees the lab'ring skies."

"It is true that Virgil does not name this river, and that he places the Campos Velinos, and the Littus Velinum, in another part of Italy; yet, I am fully persuaded, this is the place he mentions, there being no other cascade of this force or height in all Italy." Blainville, ii. p. 305.

‡ See p. 81.

this

this mountain, if it was not for a bridge built there by pope Gregory XIII *.

SPOLETTO.---At noon, we came to Spoletto, where are ſome antiquities. It is ſituated upon the declivity of a hill, and appears at a diſtance like an amphitheatre, which terminates the pleaſant plain of Foligno. It is ſurrounded by an old wall, and commanded by a Gothic caſtle. This town held out againſt Hannibal after his victory at Thraſimene, according to an inſcription over one of the gates. At preſent, it is the capital of Umbria, and a biſhopric; but the air is indifferent, and the place thinly inhabited. Here is a Gothic aqueduct leading from one hill to another, ſaid to be 300 yards from the top to the bottom; but it does not ſeem to be as many feet †. Here are alſo to be ſeen the ruins of a triumphal arch, of an amphitheatre, and of a palace built by Theodoric king of the Oſtrogoths.

NEAR the road between Spoletto and Foligno is an old ſmall temple; but not antique. At the foot of it runs the Clitumnus, a ſmall ſtream, but a clear one, which is uncommon in Italy. We ſaw ſome fine cattle in the meadows: they are large, and moſtly of a light mouſe color ‡.

FOLIGNO.

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* We were more than once forced to alight out of our chaiſes, and walk up very rough roads to the top of the mountain. There we found a publick-houſe upon an eſplanade, where we halted a little to drink ſome good Muſcadel wine, and eat ſome cakes called Tartuffoli. Blainville, 303.

† It joins Monte Lugo to the hill upon which Spoletto ſtands; and they aſſure us, that it is 680 feet high, taking it from the bottom of the valley, and about 340 feet long. Blainville, ii. 301.---Mr. Addiſon ſays, this aqueduct conveys the water from mount St. Francis to Spoletto, and is not to be equalled for its height by any other in Europe. "They reckon from the foundation of the loweſt arch to the top of it 230 yards." Addiſon, p. 95.

‡ Mr. Addiſon ſays, that in his way from Spoletto to Terni he ſaw the river Clitumnus, celebrated by ſo many of the poets for a particular quality in its waters of making cattle white that drink of it.

This

FOLIGNO.---At night we arrived at Foligno *, a town pleaſantly ſituated in a beautiful plain. It is round, large, and populous; having ſome good ſtreets, elegant houſes, and a conſiderable trade; with the title of a ſuffragan biſhop to the holy ſee. There are no antiquities in this place; nor has the cathedral any thing remarkable: but in the church belonging to a convent of nuns called La Conteſſa, the great altar-piece is painted by Raphael, and is eſteemed one of his beſt pieces: the ſubject is a madonna in the clouds, and ſaints below; an old head inimitably fine.

SERAVALLE.---On the 9th, at noon, we came to Seravalle, a poor town; and at night we reached the village of Valcimara. Theſe, and many other ſuch places, lie among the Apennine rocks, and are only to be got at by very troubleſome roads. The buildings are chiefly low and dark; but the women are generally tall and handſome. The coolneſs of their mountains may contribute greatly to preſerve

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This river, and Mevania that ſtood on the banks of it, are famous for the herds of victims with which they furniſhed all Italy.

Hinc albi, Clitumne, greges, et maxima taurus
Victima, ſæpe tuo perfuſi flumine ſacro,
Romanos ad templa deum duxere triumphos.
Virg. Georg. ii. v. 146.

There flows Clitumnus through the flow'ry plain;
Whoſe waves, for triumphs after proſp'rous war,
The victim ox, and ſnowy ſheep prepare.

Or, as Mr. Dryden tranſlates it,

'Till to Clitumno's ſacred ſtreams they come,
That ſend white victims to almighty Rome;
When her triumphant ſons in war ſucceed,
And ſlaughter'd hecatombs around them bleed.

It is now called Critunno. It riſes near Peſignano, waters a large tract of land, and falls into the Tyber a little below Peruſa.

* This city, in Latin Fulignia, is only ſurrounded by an old wall with port-holes, and a ditch filled with corn inſtead of water. It is built upon the ruins of the ancient Forum Flaminii, mentioned by Pliny and Feſtus. It is watered by the little river of Topino, the Tinia of the ancients.

their

their complexions; and their recluſe ſituation, by requiring no formality of dreſs, may ſerve to improve their ſhapes.

ON the 10th we got out of the Apennines, and entered a fine well-cultivated country, where are many buffaloes. We paſſed Tollentino, the ancient Tollentinum; in which is a fine church, where are ſome good paintings.

MACERATA.---At noon, we came to Macerata, which is pleaſantly ſituated on a hill, and is one of the beſt peopled cities in the marquiſate of Ancona. The legate, or governor from the pope, reſides there. The ſtreets are large, ſtraight, and handſome; the houſes well built; and the inhabitants well bred. The cathedral is ſmall, and has nothing remarkable: but the Capuchin convent is elegant, and the great altar-piece is painted by Barocci; a madonna in the clouds. The church and convent of the Barnabites are alſo of fine architecture, and adorned with ſeveral pictures by Carlo Maratti.

WE paſſed through Recanati †, which is ſituated at the top of a high mountain, three miles from Loretto, where we arrived at night.

† Its Latin name is Recinetum; and it is ſaid to be built out of the ruins of the ancient Helvia Ricina, which was deſtroyed by Alaric the Goth, in 410. All the country between Recanati and Loretto is very fine: we ſee the town of Monte Santo ſituated upon a riſing ground. And at ſome diſtance from Loretto is a covered aqueduct, which conveys water to the town: it was built by pope Paul V.

CHAP. V.

OF

LORETTO:

The GREAT CHURCH, the HOLY HOUSE, and the TREASURY.

LORETTO.

THIS city is situated upon a rising ground in the marquisate of Ancona, two miles distant from the Adriatic sea*. The fortifications are weak; the town indifferently built, and only remarkable for the celebrated cathedral, or the Great Church of our Lady of Loretto.

THE Great Church.---Before this church † stands the statue of Sixtus V. in bronze. The gates of the cathedral are the same, and of good workmanship. The cupola, or dome of the church, is enriched with fine paintings, by Pomeranzi, representing the glory in which the holy Virgin was taken up by the angels, with the figures of the four evangelists. Directly under this dome is

THE Holy House,---which is cased without in marble, wrought with bass-reliefs of the prophets, sybils,

* It lies in 15 degrees of East longitude, and 43-15 of north latitude. It was formerly named Lauretto, from a laurel thicket which stood near it. Leo X. caused it to be enclosed with a wall; and Sixtus V. fortified it with some towers, which contain an arsenal. He also created it into a suffragan bishopric of Fermo.

† This cathedral was designed by Bramante. It was begun by Paul II. and finished by Pius IV. The roof is supported by twelve large pillars, and adorned with several chapels enriched with statues and painting.

and

and others ‡. Within-side is seen what they call the original house, that was brought by angels from Nazareth *. The walls seemed to be of brick, which is difficult to discern, as they are so rubbed and scratched by the great number of people coming into it at mass †.

BEHIND

‡ About a foot distance from its walls is another wall of white marble, which shuts it up, as if in a case; so that it is called the S. Casa. This wall at the same time checks the indiscreet zeal of the devout pilgrims, who would certainly tear from time to time some bricks away, and by degrees carry off the whole cottage. Clement VII. and Gregory XIII. took particular care to embellish this inclosure, and have omitted nothing that architecture and sculpture could contribute to its beauty and elegance. The architect was Bramante: the sculptors were Sansovin, Contucci, Monte Lupo, Bandinelli, and other excellent masters. The whole is an oblong square, of the finest white Carrara marble, of the Corinthian order, and adorned with excellent bas-reliefs, representing the chief passages of the Virgin's life. There are twenty fluted pillars, between which are a double row of niches, filled with statues; and over the cornich is a fine balustrade, which goes quite round the whole. On the west side are the statues of the Lybic and Delphic sybils; as also those of the prophets Jeremiah and Ezekiel. The south front has two gates; and in the six niches are the Persian and Erytherean sybils; with the prophets Malachi, and Zachary. By the first of these two gates we enter the Holy Cottage, and by the other that place which they call the Sanctuary. On the east side are the Samian and Cumean sybils; with the prophets Moses and Balaam. The north side has two gates answering to those of the south. In the six niches are the Hellespontine, Phrygian, and Tiburtine sybils; with the prophets Isaiah, Amos, and Daniel.

* There is a Latin inscription upon the east wall, concerning the translation of the Holy House, which, it says, "is venerable all over the world by its divine mysteries, and the glory of its miracles. Here the mother of God was born; here she was saluted by the angels; and here the Word was made flesh. This house was carried by angels first from Palestine into Illyria to the town of Tersacte, under the pontificate of Nicholas IV. in 1291. Three years after it was carried into the territories of Ancona, near Recanati, and, by the care of the same angels, placed upon a mount within a wood there; where changing its situation three times in one year, it was at last miraculously conveyed to this place about 300 years ago. Its walls, though without any foundations, have remained entire and firm for so many ages. Pope Clement VII. inclosed it with this marble case, in 1525; and pope Clement VIII. in 1595, ordered this short history of its wonderful removal to be inscribed upon this stone."

† The materials of the Holy House are a plain brick wall; bricks of unequal size and shape, with

Behind the altar is the Lady of Loretto fixed up, and dreſſed immenſely rich, with variety of jewels and precious ſtones *. They pretend, that the image is of cedar of Libanon, carved by the hand of St. Luke. It is about four feet in height, with that of Chriſt in her arms; but he is in a manner hid, by a golden globe he holds in his left hand; the right is held up, as in the act of bleſſing. On each ſide of the Virgin is an angel of gold, each of them preſenting her with a golden heart, ſet with diamonds and other precious ſtones †. Not far from this is a golden pectoral ‡, adorned with large diamonds, rubies, ſapphires, emeralds, and not unlike the ſhape of that which the high-prieſt wore among the Jews. There is alſo the figure of a woman preſenting a large boy to our Lady upon a pillow: the whole is of ſolid gold, and muſt be of a prodigious weight ||. Here is alſo a golden ſtatue of Ladiſlaus king of Hungary, near two feet high with its pedeſtal §.

This

with flat bits of ſome other ſtone here and there interſperſed; tho' they tell you it is all of a ſtone, not found in Italy, but frequent about Nazareth, to facilitate the belief that it was brought from thence. Wright, p. 121. The length within may be about thirty feet.

* Towards the laſt end there is a ſeparation, made by a grate-work of ſilver, of a part which may be about a fourth of the whole. This they call the Sanctuary; and here ſtands the holy image, in a niche of ſilver, over the chimney.---The dark complexion of our Lady would beſpeak her an Indian queen, as well as the glittering of her robes, than which nothing can be more rich; and of theſe ſhe has great variety, for the ſeveral feaſts which are held in honor of her. Wright, p. 122.---She has a royal crown on her head, enriched with diamonds of an extraordinary bulk and beauty, as is likewiſe that of her fondling; both of them preſents of Lewis XIII. king of France. Blainville, ii. 256.

† The largeſt of theſe was a preſent from Mary of Modena, the queen of our king James II. when ſhe ordered our Lady of Loretto to be petitioned to make her conceive a ſon. The other was a preſent from the old ducheſs of Modena, her mother.

‡ This was ſent by the queen of Spain, ſecond wife of Charles II. who prayed for a ſon.

|| This magnificent preſent was made by Anne of Auſtria, mother to Lewis XIV. of France.

§ This rich preſent did not prevail upon the Virgin to favour him; for a ſhort time after ſhe ſuffered this unfortunate prince and

THIS Holy Houſe is perfectly crowded with great lamps, of which they reckon ſixty-two gold † and ſilver. The wall of the ſachriſty is covered with ſilver plates, which were fixed there, *ex voto*, for deliverances of ſeveral ſorts. Here is a charming piece of Guido's painting; the Virgin Mary working at her needle: other Virgins, by other hands; particularly a ſmall one, by Parmegiano: a St. Francis, by Barocci.

BESIDES theſe rich ornaments, there are many jewels of great value within the Holy Houſe: but theſe are nothing in compariſon to the Treaſury, which is near it; where the vaſt number, variety, and richneſs of the jewels, of the veſtments for the Holy Image, and for the prieſts, with the prodigious treaſure of all ſorts, almoſt ſurpaſſes imagination.

THE Treaſury.---It is about forty paces long, and ſixteen broad, pretty much reſembling a gallery. Among its riches, we ſaw ſeveral large emeralds upon the rock, as taken out of the earth, ſome as big as a human head: a large diamond, weighing ſixty-three grains: ſome extraordinary pearls: a veſtment, with ſix thouſand diamonds upon it: another flowered with pearls, almoſt innumerable; and croſſes of gold ſet with diamonds. All theſe are preſents from ſovereign princes, and other great

and his army, amounting to eighty thouſand men, to be deſtroyed by the Turks near Varnes, in 1444. This young monarch was prevailed on by pope Eugenius IV. to break the treaty which he had ſolemnly concluded with Amurath II. A beautiful Latin epitaph was made on that occaſion, of which the following is a new tranſlation made by one of our travellers:

"Rome bled at Cannæ, I at Varna fell;
Alike our fates the breach of treaties tell.
I broke that faith upon the pontiff's word,
And now my kingdom feels the ſultan's ſword."

† One of thoſe golden ones, they ſay, weighs thirty-ſeven pounds, which was preſented, *ex voto*, by the republic of Venice, for their having been delivered by our Lady of Loretto from a plague, with which the neighbouring countries were infeſted.

perſonages

perſonages, to the church: the perſon who ſhews them names the donors. Some imagine the rich ſtones to be falſe; we, that ſaw them then, were perſuaded they were real *.

HERE is an altar of ſilver, and ſome ſtatues of the ſame: a fine piece, painted by Hannibal Caracci, the birth of the Virgin Mary: a holy family, by Raphael, not of his beſt manner. The cieling is painted in ſtucco, by Pomeranzi, who painted the dome of the church.

WE have been ſenſibly told, that the riches in the Holy Houſe and Treaſury are ſurpriſingly great; that ſilver can ſcarce find an admiſſion, and gold itſelf looks but poorly among ſuch an incredible number of precious ſtones †.

WHOEVER were the firſt inventors of this impoſture, they ſeem to have taken the hint of it from the veneration that the old Romans paid to the cottage of Romulus, which ſtood on mount Capitol, and was repaired from time to time as it fell

* One is quite dazzled with the prodigious quantity of precious ſtones which are to be ſeen here. They have ſcorned to admit of any piece of plate which was not of an extraordinary workmanſhip, and of the greateſt value. As for the leſs conſiderable pieces of ſilver, they have piled them up into heaps in other places, to convert them into good current money, whenever they ſhall judge proper. Blainville. ii. 264.

† Some have wondered that the Turk never attacks the Treaſury, ſince it lies ſo near the ſea ſhore, and is ſo weakly guarded: but, beſides that he has attempted it formerly with no ſucceſs, it is certain, that the Venetians keep too watchful an eye over his motions, and would never ſuffer him to enter the Adriatic. It would, indeed, be an eaſy thing for a Chriſtian prince to ſurprize it, who has ſhips ſtill paſſing to and fro without ſuſpicion, eſpecially if he had a party in the town, diſguiſed like pilgrims, to ſecure a gate for him; for there have been ſometimes to the number of 100,000 in a day's time, as it is generally reported: but it is probable, the veneration for the Holy Houſe, and the horror of an action that would be reſented by all the catholic princes of Europe, will be as great a ſecurity to the place as the ſtrongeſt fortification. It is an amazing thing to ſee ſuch a prodigious quantity of riches lie dead, and untouched, in the midſt of ſo much poverty and miſery as reign on all ſides of them. Addiſon, p. 93.

to decay *. The crawling of the pilgrims round the Holy Houſe on their hands and knees, ſaying over their beads, every now and then kiſſing the ground as they creep along, is very ridiculous; but ſhews ſo low a degree of weakneſs and folly, as provokes pity rather than laughter.

THE Apoſtolic Palace, as they call it, is a fine ſtructure, the deſign of Bramante. Under it are fine vaults, furniſhed with butts of wine of a ſuitable bulk, for the refreſhment of pilgrims, and the uſe of the attendants of the Holy Houſe, to whom almoſt the whole country within fifteen miles of the the town belongs.

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* Virgil has given a pretty image of this little thatched palace, that repreſents it ſtanding in Manlius's time, 327 years after the death of Romulus. See Æn. viii. v. 652.

In ſummo cuſtos, &c.

Thus tranſlated by Mr. Dryden:

"High on a rock heroic Manlius ſtood,
To guard the temple, and the temple's god.
Then Rome was poor; and there you might behold
The palace thatch'd with ſtraw."

CHAP. VI.

FROM

LORETTO TO BOLOGNA:

ANCONA, SENIGALLIA, FANO, PESARO, RIMINI,---the Republic of ST. MARINO,---the RUBICON, CESENA, FORLI, IMOLA.

ON the 11th of May, in the afternoon, we ſet out from Loretto for Bologna; and at night arrived at Ancona.

ANCONA.---This is a ſea port * on the Adriatic. It ſtands on a promontory, and looks more beautiful at a diſtance than when you are at it. The mole goes 200 paces into the ſea; and at the entrance of it is a triumphal arch of fine white marble, very high, but narrow, and adorned with eight fluted columns. It was erected in honor of the emperor Trajan, who improved this harbor at his own expence. It is now remaining almoſt entire, and has a beautiful appearance †. From hence there is a fine view of the port, which lies juſt under it. In the bay, ſtanding under the caſtle, is a new Lazaretto, built in the form of a pentagon. It is a neat looking building without, and convenient within; but rather too near the ſhore, or the caſtle, to anſwer the purpoſe for which it was deſigned. The harbor of Ancona was formerly the beſt and moſt conſiderable which the Romans had upon the Adriatic, next to that of Ravenna; and, at preſent, it is frequented by ſome merchants from all parts, and about 2000 Jews are ſettled there, who are diſtinguiſhed by a red piece of taffaty which covers the top of their hats.

THE Exchange is a large piazza, the roof and front of which are Gothic, and the cieling all painted in freſco. The ſtreets are narrow, uneven, and ill paved ‡.

* A great number of Syracuſians, flying from the cruelty of their tyrant Dionyſius, ſettled in this place; and having found it very pleaſant, they built a city with a temple, which they dedicated to Venus, about 406 years before Chriſt. Blainv. ii. 241.

† The marble of this arch looks very white and freſh, as being expoſed to the winds and ſalt ſea vapors, that by continually fretting it preſerves itſelf from that mouldy color which others of the ſame nature have contracted. Addiſon, p. 91.----The arch is only a ſingle one, between pillars of the Corinthian order. The key-ſtone is ſhrunk much, but in no preſent danger of falling. Wright, 120.

‡ The houſes are built upon a forked hill, of which the citadel forms one of the tops. Blainville, p. 343.

THE

THE cathedral is built on the ruins of the temple of Venus, and is dedicated to St. Cyriacus. It lies on the top of the cape which juts out into the ſea; and from whence, in fair weather, Dalmatia is eaſily ſeen. The front is cruſted with marble without any ornament; and the inſide is low and dark.

THE church of St. Auguſtine is large; and the porch is of marble adorned with many ſtatues. The high-altar is magnificent; and the organ very fine. They put a great value upon a picture of Lilly's, repreſenting the baptiſm of Chriſt; but, by a ridiculous whim, the painter has made a cardinal and two biſhops aſſiſt at that ceremony.

IN the church of St. Dominic is a very fine picture by Titian: with others by Barocci, and Guercino.

SENIGALLIA.---On the 12th, we travelled along the ſea ſhore, and at noon came to Senigallia *, which is ſituated in a plain near the Adriatic, at the mouth of the river Nevola. It is the ſee of a biſhop ſuffragan of Urbino, whoſe palace is a handſome building. The town is meanly fortified, and has a ſmall harbor, with ſeveral good houſes. It is well peopled, and contains about 7000 inhabitants, including the Jews, who have their ward apart.

BESIDES the cathedral, it has ſeven convents, and ſome other churches; but not the leaſt veſtige of antiquity. In St. Peter's church are ſome fine chapels; and at St. Croce, a church near the piazza, is an admired painting by Barocci, the intombing of Chriſt.

FANO.---The ſame day we paſſed through Fano, formerly Fanum Fortunæ, which took its name from a temple built there to Fortune by the Romans, after the defeat of Aſdrubal, the brother of Han-

* It was anciently called Sena Gallorum; and they ſay it was built by the Galli Senones, about the year of Rome 359. The Italians call it Senegaglia.

nibal, upon the banks of the Metaurus †; of which temple they ſtill ſhew us ſome remains. At one end of the town is an artificial caſcade of the river Metaurus. One may ſtill ſee the triumphal arch erected there to Auguſtus: it is much defaced by time; but the plan of it, as it ſtood entire, with all its inſcriptions, is neatly cut upon the wall of a neighbouring building.

THE town is ſituated upon the Adriatic, in the Via Flaminia, near the mouth of the river Argila. It is an epiſcopal ſee, ſubject to the archbiſhop of Urbino; but his palace is mean, and the cathedral not much better. The latter is dedicated to S. Paterniano: there is a picture of St. Joſeph's marriage, by Guercino. In the church of the fathers of the Oratory are ſeveral rich chapels, in which are ſome capital paintings, particularly an excellent Annunciation, by Guido; and another piece, by the ſame hand, of Chriſt giving the keys to St. Peter.

THEY have here one of the beſt opera houſes in Italy; five rows of boxes run quite round the pit: the ſtage is forty-five paces long, and twenty broad between the ſlips of the ſide ſcenes, adorned with many ſtatues, and twelve ſetts of decorations; which is very extraordinary in ſo ſmall a city.

WE were told that the truffles of Fano are excellent; and that their women are remarkably beautiful.

PESARO.---At night we came to the city of Peſaro, in Latin Piſaurum, ſituated upon a ſmall riſing ground, at the mouth of the little river Foglio.

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† It is now called Metro, which is very rapid, and runs with a great noiſe, when the Apennine ſnows begin to melt.

--- Rapidaſque ſonanti
Vortice contorquens undas per ſaxa Metaurus.
Sil. Ital. l. viii.

--- Along the rocky ſhores
With dreadful noiſe the fierce Metaurus roars.

This

This is a pretty pleaſant city ‡; the fortifications are tolerable; the houſes good; the ſtreets, clean, even, and well paved with brick ſet edge-ways. In the great piazza is a fine fountain, and a white marble ſtatue in a ſitting poſture of pope Urban VIII. We found no antiquities; but ſaw ſome good paintings of Simon Contarini, uſually called Simon de Peſaro. In the pretty little church of St. Andrew is a famous picture, repreſenting the vocation of that ſaint and of St. Peter: it ſerves for the high-altar piece, and was done by Barocci. In the Franciſcan church is a St. Michael, by the ſame hand.

THIS is a fine corn country, abounding with large cattle. It has alſo a great number of white mulberry-trees, planted to feed the ſilk-worms.

RIMINI.---On the 13th, we arrived at Rimini, formerly Ariminum; a city of great antiquity *, ſituated in a plain near the coaſt of the Adriatic ſea. It is ſurrounded with hills and vallies, abounding with corn, vines, olives, figs, and other fruit of all ſorts. It is the ſee of a biſhop ſuffragan of Ravenna; and its cathedral is dedicated to St. Columbus, whoſe head is preſerved there with great veneration: but the Franciſcan church is the fineſt in all the town. In the church of St. Vitalis is an excellent picture, repreſenting the martyrdom of that ſaint, done by

‡ It was made a Roman colony about the year of Rome 568. Plutarch, in his life of M. Antony, ſays it was laid in a heap of ruins, by a terrible earthquake, a little before the battle of Actium; but Auguſtus cauſed it to be rebuilt. It was afterwards deſtroyed by Totila king of the Goths; and rebuilt by Beliſarius. It fell under the dominion of the Malateſta family; then under the Sforza; next under the Borgian; and at laſt under the power of the popes.

* It is ſaid to have been built by the companions of Hercules; and was a Roman colony. The harbor was one of the beſt in Italy, 'till it was deſtroyed by the laſt lord of the Malateſta family, to build the church of St. Francis with the marble taken from thence. It receives its name from the river Ariminus, now La Marechia, which waſhes its walls, and ſeparates the ancient Via Flaminia from the Via Æmilia.

Paul Veroneſe: and in the church of St. Jerom is a fine portrait of him, by Guercino.

RIMINI has nothing elſe modern to boaſt of; but it has ſome remarkable antiquities, particularly the following:

1. A marble bridge with five arches, begun by Auguſtus, and finiſhed by Tiberius; as may be ſeen by an inſcription, along each battlement, in large capitals, which are ſtill legible, and the whole kept in good repair.

2. A fair triumphal arch, erected for Auguſtus Cæſar, and now ſerves as a noble gate to the tower. The general bulk of it remains entire, though part of it is ruined, and the inſcription almoſt defaced.

3. THE ſmall ruins of an amphitheatre, which make a part of the Capuchins' garden wall.

4. THE Suggeſtum, on which it is ſaid that Julius Cæſar harrangued his army, after he had paſſed the Rubicon. But this is all fabulous; for it is a ſtone, ſomewhat like a Corinthian pedeſtal; but the ancient Suggeſtums were made of wood like a little kind of ſtage.

FROM hence is ſeen the little republic of St. Marino, which is about twelve miles from Rimini, and the road exceſſively bad, eſpecially when drawing near to the *little ſtate*, in which, at leaſt, we have the pleaſure of ſeeing ſomething more ſingular than can be found in great governments; and may form from it an idea of Venice in its firſt beginnings, when it had but a few heaps of earth for its dominions; or of Rome itſelf, when it had as yet covered but one of its ſeven hills.

THE REPUBLIC OF ST. MARINO *.

ST. Marino, a Dalmatian by birth, and a maſon by trade, was the founder of this little repub-

* At twelve miles' diſtance from Rimini ſtands the little republic of St. Marino, which I could not forbear viſiting, though it lies out of the common tour of travellers, and has exceſſively bad ways to it. Add. p. 83.

lic.

lic †. The town is ſituated on the top of a rock, upon a mountain which affords an extenſive view. The proſpect about the ſtate appears but barren; and they told us, it was forty miles in circuit. Its produce is corn, though not ſufficient for their own conſumption; ſome wine, which is very good; olives; and a great number of pigs. Mr. Addiſon ſays, "there was not a ſpring or fountain, that he could hear of, in the whole dominions ‡:" but we drank of ſome good well water.

THIS petty republic has now laſted upwards of 1300 years, while all the other ſtates of Italy have ſeveral times changed their maſters and forms of government. Their whole hiſtory is comprized in two purchaſes, which they made of a neighboring prince, and in a war in which they aſſiſted the pope againſt a nobleman of Rimini.

THEY have what they call three caſtles, ſeven churches, four convents, and a college *. The arms of the ſtate are thoſe three caſtles, or watch-towers, which they have on the walls of the city, upon the extremity of a rock. One is a kind of a fort: we were not admitted into it; but underſtood there was nothing to ſee.

THE number of all its ſubjects are about ſix thouſand; and they have no troops at all in the

† He was employed above 1300 years ago in the reparation of Rimini; and, after he had finiſhed his work, retired to this ſolitary mountain, as finding it very proper for the life of a hermit which he led in the greateſt rigors and auſterities of religion. He had not been long here before he wrought a reputed miracle; which, joined with his extrordinary ſanctity, gained him ſo great an eſteem, that the princeſs of the country made him a preſent of the mountain to diſpoſe of it at his own diſcretion. His reputation quickly peopled it, and gave riſe to the republic which calls itſelf after his name. So that the commonwealth of Marino may boaſt at leaſt of a nobler original than that of Rome; the one having been at firſt an aſylum for robbers and murderers, and the other a reſort of perſons eminent for their piety and devotion. Addiſon, p. 85.

‡ Ibid. p. 84.

* Mr. Addiſon ſays, "three convents, and five churches." P. 84.

ſtate †: nor is any greater revenue collected than what is ſufficient to pay the public officers their yearly ſalaries. In the capital are only about 1000 inhabitants, of whom five are ſecular prieſts.

THE cathedral is dedicated to St. Marino, and holds his aſhes. His ſtatue ſtands over the high-altar, with the figure of a mountain in its hands, crowned with three caſtles, the arms of the commonwealth. They attribute to his protection the long duration of the ſtate, for they look on him as the greateſt ſaint next the bleſſed Virgin; and in their ſtatute book is a law againſt ſuch as ſpeak diſreſpectfully of him, who are to be puniſhed in the ſame manner as thoſe convicted of blaſphemy.

THE people are divided into three claſſes, nobles, citizens, and peaſants. The council of ſtate is formed from all three, twenty choſen from each, who act for life *. Every ſix months they elect two chiefs to preſide, called Capitaneo's, or captains, who are inveſted with ſuch a power as the old Roman conſuls had; but the office is never to be continued to the ſame perſons twice ſucceſſively: the one is taken from the nobles, the other from the city or country, indifferently which. There is no ſuperiority between them, or diſtinction, but in the nobleman's taking the right hand. The third officer is the commiſſary, who judges in all civil and criminal matters: he is allowed the fines which thoſe perſons are obliged to pay, who are found culpable before him, by the

† Their territories are ſaid to conſiſt of one mountain three miles long, and about ten in circumference, containing four villages, eight corn mills, and two powder mills.

* They decide all by baloting; are not admitted until five and twenty years old; and chuſe the officers of the commonwealth. Thus far they agree with the great council of Venice; but their power is much more extended, for no ſentence can ſtand that is not confirmed by two thirds of this council. Beſides, that no ſon can be admitted into it during the life of his father, nor two be in it of the ſame family, nor any enter but by election. Addiſon, p. 87.

council

council or jury *. The phyſician is the fourth man in the ſtate, and is allowed 200 crowns a year ‡. Theſe two laſt are always choſen from a foreign ſtate, for particular reaſons. Another perſon, who makes no ordinary figure in the republic, is the ſchoolmaſter; and you will ſcarce meet with any in the place without ſome tincture of learning.

No clergy are admitted into their government; and once a year three young women are given in marriage, each with a fortune of thirty-three crowns.

No execution had been remembered here, by the perſon who gave us the account of the place, in his time, though he was one of the nobles, and upwards of fifty years of age. So that Mr. Addiſon juſtly obſerves, that the people are eſteemed very honeſt and rigorous in the execution of juſtice, and ſeem to live more happy and contented among their rocks and ſnows, than others of the Italians do in the pleaſanteſt vallies of the world. Nothing, indeed, can be a greater inſtance of the natural love that mankind have for liberty, and of their averſion to arbitrary government, than ſuch a ſavage mountain covered with people, and the Campania of Rome, which lies in the ſame country, almoſt deſtitute of inhabitants.

* Becauſe the many alliances, friendſhips, and intermarriages, as well as the perſonal feuds and animoſities that happen among ſo ſmall a people, might obſtruct the courſe of juſtice, if one of their own number had the diſtribution of it, they have always a foreigner for this employ, whom they chuſe for three years, and maintain out of the public ſtock. He muſt be a doctor of law, and a man of known integrity. He is joined in commiſſion with the capitaneo's, and acts ſomething like the recorder of London under the lord mayor.

‡ He is obliged to keep a horſe, viſit the ſick, and inſpect all the drugs that are imported. He muſt be at leaſt thirty-five years old, a doctor of the faculty, and eminent for his religion and honeſty, that his raſhneſs or ignorance may not unpeople the commonwealth; and, that they may not ſuffer long under a bad choice, he alſo is elected only for three years.

THIS

THIS commonwealth is under the protection of the pope, as duke of Urbin; and the motto under its arms is, "Libertas perpetuo."

THE Rubicon.---On the 14th of May, we set out from Rimini, and quitted the sea coast; but still found the country well cultivated. At the distance of seven miles, we passed a little river, called the Ricconi, formerly the Rubicon *, famous for Julius Cæsar's pause: *Jacta est alea.* But now, in dry seasons, it is no more than a brook.

CESENA.---At noon, we passed through Cesena †, which is surrounded by a plain wall, with a ruined citadel.

FORLI.---At night, we arrived at Forli, a pretty town, anciently Forum Livii. Here is a castle, where the pope keeps a few militia; and the town has the title of a bishopric, which is suffragan to Ravenna. The streets are broad, the houses large and well built in general, with some fine churches; but the place is thinly inhabited. In the church of the Zoccolanti is an excellent picture, by Guido, representing the conception of the Virgin. In that of St. Philip of Neri is a fine Annunciation, by Guercino:

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* It is now called Pisatello by some; by others, Rugone and Rigone; and, nearer the sea, Fiumecino. It is inconsiderable enough in itself; famous only as being the ancient boundary between Italy and Gallia Cisalpina; and was not to be passed by any Roman in arms, under the penalty of being adjuged an enemy to the senate and people of Rome.---Lucan describes the usual condition of the Rubicon, and how it was when Cæsar passed it:

Fonte cadit modico, &c. Lib. i. v. 213.

"While with hot skies the fervent summer glows,
The Rubicon an humble river flows:
Through lowly vales he cuts his winding way,
And rolls his ruddy waters to the sea.
His bank on either side a limit stands
Between the Gallic and Ausonian lands.

Mr. Rowe.

† Or Cesenate, anciently Cæsena. Wright, 112.

and

and the picture upon the high altar of the Capuchins is by the same hand ‡.

IMOLA.---On the 13th, we stopped at Imola *, to see in the church of St. Dominic, at the great altar, a piece painted by L. Caracci: the subject is St. Ursula and her martyrs.

AT noon, we came to a little town called St. Pietro di Bologna; and arrived at the city of Bologna at night.

‡ Forli boasts of having given birth to several learned men, particularly to the poet Cornelius Gallus, whom Augustus made first prætor of Egypt, after the death of Marc Antony. Blainv. 214.

* This is a small town, and was the Forum Cornelii, or Sullæ, of the ancient Romans.

CHAP. VII.

OF BOLOGNA:

ITS

CHURCHES, PALACES, and other Buildings.

THIS is the capital of the Bolognese, and the second of the Ecclesiastical State, the see of an archbishop, and of a cardinal legate †. It is surnamed La Grassa, or the Fat, the country about it

† It is situated at the foot of the Apennines, in 11 degrees 40 minutes of east longitude, and 44 degrees 3 minutes of north latitude. The Romans called it Bononia, and planted a colony there in the year of Rome 562. In 1278, it submitted to pope Nicholas III. who permitted it to retain a great many valuable privileges; such as having neither garrison nor citadel; of sending and keeping a resident at Rome, who has the same privileges with those of other republics. Besides, she has reserved to herself a power of electing a Gonfalonier and other magistrates, who take cognizance of and decide all affairs both civil and criminal: but the spiritual concerns belong entirely to the pope, who keeps a legate and several officers there for managing them. Blainv. ii. 206.

having

having a very rich ſoil. The ſituation is a flat; but on one ſide are ſome conſiderable eminences, particularly that hill on which ſtands the noble convent of Olivetan friars, called St. Michael in Boſco, from whence you have a charming view of the town, and the delightful country around, interſperſed with beautiful villas and gardens; the whole country having a beautiful appearance as far as the eye can reach *. Near the town runs the Rheno, or little Rhine †; from which river there is a cut conveyed into this city, for turning upwards of 500 ſilk, corn, olive, ſaw, iron, and paper mills.

It is a populous and plentiful city, about five miles in circuit, and contains near 72,000 inhabitants ‡ within the walls. It is ſaid, 20,000 are employed in the ſilk trade; and the ſilk is ſent away raw from hence: all which renders Bologna very rich; as does her great trade in flax, hemp, wax, perfumes, waſh-balls, ſnuff, olives, hams, and ſauſages famous all over Europe. There is ſcarce any city in Italy in which the people of faſhion and quality are greater followers of French modes and cuſtoms; and the women there enjoy a decent liberty, which is uncommon in that country.

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* From theſe eminences the vaſt plain of Lombardy looks in the nearer part like a perfect wood, as ſhewing at one view the many rows of trees which the viues run up, ſome encompaſſing, others running croſs the fields. The plain goes off at a diſtance not unlike the ſea; for the ſurface, as the diſtance increaſes, appears ſmoother, by the leſſening of the objects that are upon it, ſtill as they go off from the ſight, which has no other bounds than what the convexity of the globe gives it. Wright, p. 434.

† --- Parvique Bononia Rheni.
Sil. Ital. l. viii.

Bolonia water'd by the petty Rhine.
Addiſon.

‡ Its inhabitants are reckoned to amount to 80,000, and have the character of being very ingenious. They are likewiſe very civil, eſpecially towards ſtrangers. Blainville, p. 207.

The houſes and ſtreets are not very beautiful: the former are of free-ſtone, or of ſtone and brick intermixed; the latter are generally ſtreight, and adorned with double rows* of piazzas; ſo that a perſon may walk without being ſcorched by the exceſſive heat of the ſun in ſummer, or incommoded by the heavy rains that generally fall here in winter. However, many of the convents and palaces are grand and magnificent. The entrance into the palaces is generally very pleaſant: you ſee at once from the ſtreet into the gardens quite through the whole houſe, which is often built round a court: the diſpoſition of the pillars is handſome, with a mixture of ſtatues ſometimes, and greens, to enliven the proſpect; and often a perſpective painting on a wall, at the further end, to continue it.

In the Piazza Grande is a noble fountain, made by John di Bologna; with the braſs figure of Neptune on the top, ſurrounded by four tritons.

Out of the Porta di Saragoſſa is a portico *a mile*† in length, leading from the port to the church of Madonna della Guardia ſituated on a high hill. They ſay, it was built on purpoſe to carry a picture done by St. Luke, in proceſſion from this church to the town, to preſerve it from the inclemency of the ſky:

* Miſſon ſays, "they are like thoſe of Covent-garden in London," which is true; but he ſhould have added, that the piazzas of this laſt are ſupported by large ſquare columns, whereas thoſe of Bologna are quite round. Blainv. p. 207.- -All the principal ſtreets of the city, and many of the leſſer ones, have on each ſide a handſome portico, after the manner of that in Covent-garden. Some portico's are of one order of pillars, ſome of another; ſome oddly fancied of no regular order. Wright, p. 434.

† Mr. Wright ſays, this portico is three miles in length. P. 446. And Mr. Blainville informs us, that "without the gate of Saragoſſa there begins a piazza, which on the north ſide has a wall, and on the ſouth is ſupported with pillars: it is fifteen or ſix-feet high, and about twelve in breadth." He adds, they had been at this work two and thirty years, and it was to reach to a chapel which ſtands upon the mountain La Guardia, *two miles* out of the city. Blainv. ii. 195.

nor

nor is it to be ſeen but on ſuch proceſſional days, when all the clergy, magiſtracy, and people, attend the ceremony.

The Inſtituto, or New Univerſity.---Beſides the ancient univerſity of Bologna, they have a later academy, or public univerſity, which they call the Inſtituto for all kinds of learning, arts, and ſciences. The ground-floor is ſet a-part principally for deſigning or drawing, and is furniſhed with caſts in gieſſo, like plaſter of Paris, of ſome of the principal ſtatues in Rome and Florence, to deſign after; and at certain times is alſo provided with living perſons. In another room, architecture and perſpective are taught: the cieling of this room is painted in freſco, in a bold maſterly manner, by Pelegrino Tibaldi; ſome academical figures fore-ſhortened; others hiſtorical, particularly ſome parts of the ſtory of Polypheme, from whence Hannibal Caracci ſeems to have taken a hint for his Polyphemes in the Farneſe gallery at Rome. Above ſtairs are many apartments, repoſitories for ſeveral ſorts of curioſities, natural and artificial. There are profeſſors, upon whom ſtipends are ſettled, to read lectures on theſe matters.

In the chamber of drawings that have gained the prizes, we ſaw two by Mr. Huſſey, an Engliſhman, who is now in London, and greatly eſteemed in Italy *.

The Old Univerſity.---Among other ſtatues in the Lecture-chamber for anatomy, in the Old Univerſity †, is that of Taliacotius, who was famous for making artificial noſes. He is holding a noſe be-

* This building was a palace, but was appropriated to this uſe with the allowance of Clement XI. being purchaſed by the public, at the inſtance of general Marſigli, who furniſhed moſt of the apartments at his own expence.

† This univerſiy was founded by the emperor Theodoſius, in 425; and was formerly the moſt famous of all Italy for law; but now it is entirely decayed, and of no repute.

tween

tween his finger and thumb; and under it is written "Obiit 1595."

Bologna is esteemed the third city in Italy for pictures, as having been the school of the Lombard painters; which the virtuosi of the place are so hardy as to prefer, not only to the Venetian, but even to the Roman itself. The paintings in the churches and palaces are very numerous, and many of them exceedingly fine; but, after having said so much of those at Rome and Naples, we shall not be so very particular of those in this place. Indeed, it were endless to enter into particulars of the most excellent paintings in the churches, conventual and others: but travellers can hardly have a just idea of the Bolognese masters, such as Guido and the Caracci's, who have not seen their performances in the churches here; the great freedom of hand, and the superior spirit in these grand designs, strike much more than what we generally see in their small pieces.

The following is a concise account of the principal churches and palaces.

CHURCHES.

1. St. Pietro, the new duomo, is a noble church. Over the great altar is painted the Annunciation, by L. Caracci, and his last work; dying by a fall from that place. On the soffeta of the sachristy is painted, by the same, the Maries and apostles weeping at the sepulchre of Christ.

2. St. Petronius, the old duomo.---Going in, on the left hand, is St. Rocco, painted by Parmegiano. At the second altar, on the left, is St. Raimond passing the sea; his cloak serving for a sail, one end in his hand, the other under his foot; painted by L. Caracci. The martyrdom of the innocents, by Guido. In this church is the famous meridian line drawn by Cassini.

3. Ca-

3. Capuchins'.---A crucifixion, by Guido.

4. St. Michael in Bosco.---The cortile painted by the school of Caracci's and Guido. The inside of the church is very elegantly ornamented. There is a fine piece of Guercino's painting; a madonna in the clouds. A fine prospect of the city from hence.

5. St. Agnes.---The great altar painted by Domenichino; the martyrdom of the saint. She is placed on a pile of wood; the executioner just going to stab her; not being able to make the wood take fire, as the story goes. This picture is esteemed Domenichino's master-piece.

6. Corpus Domini.---The great altar piece painted in guazzo by Franciscani; Christ's last supper, the figures standing; Judas is walking off. Two pieces by the Caracci's; the resurrection of Christ by Hannibal, the other by Ludovico. Here they shew the body of St. Catherina Vigri, dressed in cloth of silver.

7. St. Paul.---Over the great altar are two statues, the beheading of St. Paul; done by Algardi.

8. St. Margaretta.---The great altar by Schimack. The marriage of St. Catherine, by Parmegiano.

9. Mendicanti.---The third altar on the left hand by Guido. A fine piece opposite; the calling of St. Matthew, painted by L. Caracci. The great altar by Guido. Joseph asking pardon of the blessed Virgin; by Tiarini.

10. St. John di Monti.---On the left is an altar-piece by P. Perugino; a madonna and saints. Near it is the fine altar-piece, by the hand of Raphael; that famous one of St. Cæcilia; she holds in her hands an instrument of musick: four other figures, all standing, the patron saints of Bologna; St. Paul on the right, leaning on a sword, with a scroll in his hand; St. Catherine on the left, with a cup in her hand; behind St. John, and St. Petroneus: there is something wonderfully divine in the airs of this picture.

picture. Oppoſite to this altar is a large piece, painted by Domenichino, called the Roſario.

11. St. Gregory.---St. George killing the dragon. St. Margaret running away in a fright; eſteemed a fine genteel figure, painted by L. Caracci.

12. Madonna di Galliera.---A madonna in the clouds, painted by Guercino. A holy family, by Albani.

13. St. Salvator.---The aſſumption of the Virgin, by H. Caracci. In the ſachriſty, a fine St. Sebaſtian, painted by Guido.

II. PALACES.

The front on the outſide is generally well built, and in ſome muſt be called fine: the proportion of the rooms within very good, but brick floors, as in other parts of Italy.

The beſt paintings in the principal palaces are as follow:

1. Monti.---Abraham offering up Iſaac, by Agoſt. Caracci. A good madonna, by Bellino. A St. Jerom, by Lud. Caracci. The crucifixion, by P. Veroneſe. A piece, by Guido, of two naked female figures, repreſenting Poverty and Wealth. Three pieces, by Albani, of Venus's. Two of Salvator Roſa's; one the martyrdom of the Innocents, the other of a ſaint. Four heads, painted by Franciſchina; and a little gallery, painted by the ſame hand; a delicacy in his manner of painting.

2. Venusti.---a noble ſtair-caſe and hall in this palace. The rape of Helen, painted by Luca Giordano. The good Samaritan, finely painted by G. Spagnoletto. A Venus ſtanding, by Lud. Caracci; and a good portrait by the ſame hand. One of a lady, by Raphael.

3. Zambeccari.---In the firſt room: the adoration of the ſhepherds; a good Baſſan. A holy family, by P. Veroneſe. Bacchus and Ariadne; two

charming figures; they ſeem to be by the hand of Guido.

SECOND room: a fine St. Francis, by Guido.

THIRD: three pieces, finely painted, by Lud. Caracci; Abraham entertaining the three angels; Jacob's dream; and Moſes breaking the tables.

FOURTH: a holy family, by Schedoni, who was a ſcholar of Correggio. A ſmall piece of the Virgin in the clouds, with ſaints below; by Albani. A head of St. Francis, by Domenichino; fine. A holy family, by Lud. Caracci. A ſmall one, very pretty, by Agoſtino Caracci.

FIFTH: two fine heads, by Gioſeppe del Sole; a Magdalen's, and a madonna's. Peter's denial, by Leon. del Spada. A ſmall piece of a Magdalen, finely painted, by Guercino. In the gallery are four pieces, by Salvator Roſa. A little ſketch of the worſhiping of the Magi, by P. Veroneſe. Homer playing on an inſtrument of muſic, by Calabreſe.

SIXTH: a head of Chriſt, by Albert Durer. A battle piece, by Borgognone.

SEVENTH room: the rape of Lucretia, by Guido Canace.

EIGHTH: a madonna and ſaints, by Palma Vecchio. A ſmall Magdalen, by Albani. A fine madonna, by Guido; St. John is preſenting a bird to the child Jeſus.

NINTH: A fine Ecce Homo, by Albert Durer. A beautiful landſcape, by Tempeſta; the morning.

4. ZAMPIERI.---The ſoffeta and chimney-piece of the firſt room painted by Lud. Caracci. A fine little naked boy, by Leon. Vinci. Mars coming to Venus, by Albani. St. John the Baptiſt preaching, by Lud. Caracci. A copy of a Titian, by the ſame; the piece of money ſhewn to Chriſt.

SECOND room: a dead Chriſt, by Giovanni Bellino. The paralytic, by Guido. The aſſumption of the Virgin Mary, by the ſame. A charming piece,

piece, but ſmall, painted upon copper by Han. Caracci, of Chriſt's burial. A holy family, by Andrea del Sarto. A piece, by Albani, of cupids dancing. A very fine piece of Agoſtino Caracci; the adultereſs brought before Chriſt. Another, very fine, of the woman of Samaria, by Han. Caracci. A copy of Raphael's St. Cæcilia, ſaid to be by Guido. The portrait of Lud. Caracci. A ſweet madonna by him. The adoration of the Magi, by Giorgione.

THIRD: a capital piece of Guido's; St. Paul and St. Peter conferring. A fine St. Jerom, by Palma Vecchio. Judith and Holofernes, by Giulio Romano. A Magdalen, by Guido.

FOURTH: Abraham turning Hagar and Iſmael out of doors, by Guercino. A copy of a Coreggio; a madonna, by Agoſtino Caracci. In the ſoffeta is painted Hercules lifting up Antæus, by Guercino.

5. MAGNIANI.---The hall is painted by the three Caracci's, with the hiſtory of eſtabliſhing the Romans from Romulus and Remus. In the rooms are a fine Magdalen, by Guercino. A holy family, by Raphael; a charming piece. An Apollo in freſco, by Han. Caracci. Cupid ſtruggling with a ſatyr, by Lud. Caracci. Two figures of human life, by Guido Canace *.

REMARK.---The Bologneſe nobility, though they live in the city, keep their country eſtates in their own hands; and retail wine as they do at Florence †.

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* Other travels take notice of ſeveral other palaces; particularly thoſe of Ranuzzi, and Fantucci; which are remarkable for fine ſtaircaſes. Caprara; magnificent for architecture. San Pieri, and Favi; in which are ſome fine paintings, and good ſculpture. Bonfiglioli, an excellent painting of the flight into Egypt, by L. Caracci. Zani; the cielings painted in freſco, by Guido: and a celebrated madonna della Roſa, by Parmegiano. For other particulars ſee Burnet, p. 136-140.

† See p. 105.

CHAP. VIII.

FROM BOLOGNA TO VENICE: CENTO, FERRARA.

CENTO.

ON the 18th of May, we left Bologna, and set out for Venice. The same night we arrived at Cento, the birth-place of Guercino *. In the churches are many of his pictures: some of the principal are,

IN the church of Madonna del Rosario, a crucifixion. A madonna; and St. Jerom. Christ and St. Thomas. St. John the Baptist in the desart; a capital piece.

IN the church Nome de Dio, is a Noli me tangere, and others †.

IN the church of the Capuchins, out of town, is a celebrated piece, called Guercino's study, painted by L. Caracci.

A canal goes from the town gate of Cento to Ferrara, which is eighteen miles.

* Francesco Barbieri, called Guercin del Cento from his squinting. As the ancient Romans gave surnames from something particular in the person of the man, as Cicero, Naso, Labio; so the modern Italians observe the same custom; and people are often more generally known by some such nick-name, as this of Guercino, Gobbo, Storto, than they are by the name of their family.

† Had Guercin in his life-time been paid, for such of his pictures only as he has left in Cento, but the tenth part of the money that they would now yield, were they to be sold, he might have raised a great estate. We saw about twelve churches, and some gentlemen's houses, enriched by his works. Wright. p. 107.

FERRARA.---On the 19th, we arrived at Ferrara, through a very bad road, though a rich ſoil.

ALL ſtrangers are obliged to take a printed billet at the inn, ſpecifying they are to give an account of what ſtation of life they are in, and their country. A fine and puniſhment are inflicted on thoſe who are known to give a falſe account of themſelves *.

THIS is a large city, about ſeven miles round; but very thin of inhabitants. It has been fortified, and has a large ditch, with a kind of covered way before it. A branch of the Po comes up here, three miles from the main river. The ſtreets are nobly laid out for length and breadth; they are ſtrait, and well terminated †. In the churches here are many fine paintings, of maſters who are ſcarce known in England, except perhaps by a few drawings; as Benevenuto da Garofalo, Scarſelino, Monio, Panetus, Bonon, Carpacio, Francia, Dorſo, with ſeveral others.

BEFORE the Great Church are two ſtatues, in the Gothic ſtyle, of the family of Eſte, whoſe memory is much eſteemed by the Ferrareeſe ‡.

* The fine and puniſhment, if any one gives a falſe name, in caſe he be noble, is 500 crowns, and immediate baniſhment; if otherwiſe, fifty crowns, and to have "tre tratte di chorda," three plucks of the cord. The manner of it is thus: The arms of the offender are brought behind him, and a cord is tied to his wriſts. He is ſo drawn up by a pully, to the height of an ordinary houſe, thrice, and let down again. Some have their ſhoulders put out, or are otherwiſe much maimed in the execution of this ſentence. Wright, p. 105.

† The town is very large, but extremely thin of people. It has a citadel, and ſomething like a fortification running round it; but ſo large, that it requires more forces to defend it than the pope has in his whole dominions. The ſtreets are as beautiful as any I have ſeen, in their length, breadth, and regularity. Addiſon, p. 75. ---The pope Vitalianus erected it into a biſhopric, in 658; and the emperor Frederic II. founded its univerſity, which is now dwindled to a jeſuitical college.

‡ Over againſt the Dome, which is a fair and large church, but not ſo much adorned as is uſual in that country, are two equeſtral copper ſtatues: one is of Nicolas, marquis of Eſte; the other of duke Borſo, of the ſame family. Wright, p. 105.

IN the church of St. Benedict is the monument of Arioſto, who was a native of this city, and died in 1533 *. This famous poet is univerſally known for his celebrated poem called Orlando Furioſo.

THIS duchy fell to the pope in 1597. The Old Palace, formerly inhabited by the dukes of Ferrara, is ſituated in the middle of the town, and ſurrounded by a moat: the pope's legate conſtantly reſides here, who is always a cardinal. Here are ſome other palaces worth ſeeing, particularly that called the Diamond Palace; ſo called from a ſort of ruſtic on the outſide, the ſeveral ſtones projecting after the manner of diamonds, cut into ſharp points, which gives the whole building a moſt ſuperb appearance.

THE air about this town is unwholeſome; the proviſions exceſſively dear, and very bad †.

ON the 20th of May, we ſet out by water from Ferrara for Venice, the diſtance of which is reckoned ninety miles. After going three miles we changed boat, and entered into the Po ‡; went forty-five miles down the ſtream; then paſſed through ſeveral canals 'till we came into the Adriatic ſea, on which we had about

* The Benedictines have the fineſt convent in the place. They ſhewed us in the church Arioſto's monument. His epitaph ſays, he was noble both in birth and mind; and moſt conſpicuous for prudence, counſel, and eloquence, in adminiſtering the affairs of the public, and diſcharging the moſt important embaſſies from the pope. Addiſon, p. 75.---This tomb is of red, black, and white marble, adorned with columns and ſtatues. The buſt is of white marble, crowned with laurel, and ſupported by a cherubim. Blainville, p. 164.---He lived 59 years, and died in 1533.

† The river Po divides the Ferrareſe from the Venetian territories. Here one ſees what a difference a good and bad government makes in a country: for though the ſoil is the ſame on both ſides of the river, and the Ferrareſe was once one of the moſt beautiful ſpots of all Italy, as Ferrara was one of its beſt towns, while they had princes of their own, yet nothing can be imagined more changed than all is now. We were amazed to ſee ſo rich a ſoil uncultivated; and much more when we paſſed thro' that vaſt town, which, by its extent, ſhews what it was about an age ago; and is now ſo much deſerted, that there are whole ſides of ſtreets without inhabitants. Burnet, p. 134.

‡ The Po is a fine river even at Turin, though within ſix miles of

about twenty-five miles farther to Venice, where we arrived on the 21ſt in the afternoon, and were obliged to give in our names, as alſo thoſe of our fathers, and whether they were living or dead.

THUS we have deſcribed the principal places, and moſt valuable curioſities, in the papal dominions. We are now got to Venice, of which we ſhall alſo give ſome account.

of its ſource. It empties itſelf by ſeveral mouths into the Adriatic; and before its fall into the gulf, it receives into its channel the moſt conſiderable rivers of Piedmont, Milan, and the reſt of Lombardy. This river has been made the ſcene of ſome poetical ſtories: Ovid has choſen it out to throw his Phaeton into it, after all the ſmaller rivers had been dried up in the conflagration. The deſcriptions that Virgil and Ovid have given of it cannot be ſufficiently admired. The Po was anciently called Eridanus; and Claudian has ſet off his deſcription of this river with all the poetical ſtories that have been made of it. Lucan's deſcription of the Po is very beautiful:

Quoque magis nullum tellus ſe ſolvit in amnem
Eridanus. &c. lib. ii. v. 408.

Which Mr. Addiſon has tranſlated in the following manner:

" The Po, that, ruſhing with uncommon force,
O'erſets whole woods in its tumultuous courſe;
And, riſing from Heſperia's wat'ry veins,
Th' exhauſted land of all its moiſture drains."

BOOK V.

THE REPUBLIC OF

VENICE.

CHAP. I.

I. Of the REPUBLIC in general. II. The CITY of VENICE in particular: its Churches, and Palaces. Remarks.

I. THOUGH this ſtate is not ſo formidable at preſent as it was formerly, yet ſhe is ſtill to be regarded as one of the moſt conſiderable potentates in Italy, and moſt illuſtrious republics in Europe. In the firſt place, the noble city of Venice, and the iſlands about it, which are ſo populous, have ſo many manufactures, and ſtill carry on ſo great a trade, that the revenue drawn from them by the ſtate amounts annually to three millions of ducats. On the Terra Firma, or continent of Italy, ſhe poſſeſſes the Treviſan, Paduan, Vicentin, Veroneze, Bergameſe, the territory of Breſcia, the city of Crema and its diſtrict, and the Poleſin. They have alſo a great part of Friouli, Iſtria, Dalmatia, and Albania: and they ſtill retain the iſlands of Corfu, Zante, Cerigo, Firmes, Cuzzola, and Cephalonia. All theſe countries are rich and fruitful, and the inhabitants carry on a great trade in the Levant, and other parts of Europe.

THE entire revenue of the republic is computed at about eight millions of ducats, and the annual expence does not commonly exceed half that; ſo that they muſt lay up large ſums.

THEIR

THEIR land forces amount to about 24,000 men, who are chiefly foreigners, ſuch as Swiſs, Germans, and Sclavonians, in whom they put a greater confidence than in their own ſubjects. They are ſaid to be able to fit out a fleet of thirty men of war, 100 gallies, and ten galeaſſes.

VENICE was originally a democratical ſtate, under conſuls and tribunes, who were ſucceeded by the doges, of whom upwards of thirty were abſolute ſovereigns: but, in 1177, it reverted to its democratical ſtate, in which it continued 'till 1298; and from that period it has been an ariſtocratical government, the ſupreme power being lodged in the hands of a certain number of families, written in the golden book, which is the regiſter of the Venetian nobility.

II. THE city of Venice.---This is the largeſt city in Lombardy, and is called the Rich. It is ſituated in 13 degrees of eaſt longitude, and 45 degrees 40 minutes of north latitude, 220 miles north of Rome. It is four miles diſtant from the continent, and lies in the middle of the Lagunes in the Adriatic ſea *.

THERE are ſeveral iſlands with convents and buildings upon them, that are diſtinct from the city. One is of great length, called the Lido, which lies ſo advantageouſly that it ſhelters the whole from the power of the ſea. It is a pleaſure, not without a mixture of ſurprize, to ſee ſo great a city as Venice may be truly called, as it were, floating on the ſur-

* The place where it now ſtands was formerly a great marſh, and dry in ſeveral places, where the Po, Adige, Brenta, Piava, and other rivers, diſcharge themſelves: but the ſea breaking through that reach of land, which extended thirty-five miles ſouth and north, opened for itſelf a paſſage through ſix different channels, and covering all the low ground made what is now called the Lagunes, extending about ſix miles, leaving a great number of little iſlands there, not much higher than the ſurface of the water. Blainville, ii. 43.

face

The FAMOUS BRIDGE of RIALTO.

face of the ſea; to ſee chimneys and towers, where you would expect nothing but ſhip maſts †.

In the principal canal are ſtuck poles on each ſide from the ſea, to direct the veſſels through the ſeveral windings: and in caſe of an enemy's approach, they are eaſily taken up; the ſhoals on each ſide are covered with water, ſo that they muſt run upon them inevitably without ſome ſuch direction. The grand canal, which may not improperly be called the grand ſtreet, runs ſerpentine through the city. Many noble buildings are on each ſide of it: but wanting a beauty which the towns in Holland have, a quay or ſpace between the houſes and the canals, this makes it look like a town overflowed, the water coming cloſe to the ſides of the foundations of the buildings.

Rialto.---The Rialto, the famous bridge of a ſingle arch, is built over this canal, and is eſteemed the fineſt of the kind in the univerſe. It is built of white marble: the arch ninety-five feet long, and twenty-four high; its compaſs is the third part of a circle. There are two rows of ſhops and ſmall houſes upon it, covered with lead. It is founded on 10,000 piles of wood, is ſaid to have coſt 300,000 crowns, and was built in 1591. Along both ſides of it runs a large marble baluſtrade, between which and the back of the ſhops are ſteps and a broad way to paſs; ſo that, in fact, there may be ſaid to be three different paſſages to go over the bridge. On the higheſt part of the bridge there are two openings

† Venice has ſeveral particulars which are not to be found in other cities, and is therefore very entertaining to a traveller. It looks at a diſtance like a great town half floated by a deluge. There are canals every where croſſing it, ſo that one may go to moſt houſes either by land or water. This is a very great convenience to the inhabitants; for a gondola with two oars at Venice is as magnificent as a coach and ſix horſes, with a large equipage, in any other country. Addiſon, p. 59.

on

on the right and left, each in form of a portico, and both overlooking the great canal, which forms an agreeable viſto*.

They reckon near 500 other bridges over the ſeveral ſmaller canals, which branch from the great ones. Moſt of them are very narrow and winding, with ſhort turnings as the corner of a ſtreet, which the gondoliers are very dexterous in turning, though their gondolas are of a very long make. As there can be no other equipage made uſe of here, their number is very great, they ſay near 5000. They are all colored black, as is likewiſe the awning or covering, like our barges upon the Thames. They have an iron head of the height of the awning: at the riſing of the water they know by it whether they can paſs through the bridges, which are low; and it ſerves well to cleave the way through a number of boats in paſſing. The length of one of theſe gondolas is thirty-three feet, their breadth five feet, and depth twenty inches within. They row in them ſtanding, and their attitude is pretty; they do not row one way and look another, but facing as they go. The expence of one of theſe gondolas with two men, for they have ſcullers, is eight liries, or four ſhillings Engliſh, per day: they are very handſomely furniſhed with ſoft cuſhions, curtains, and glaſs doors; ſo that it is pleaſant ſitting in them.

Besides theſe kind of canal ſtreets, here are others on ſhore; but ſo narrow, they are like our courts and alleys in London; and are full of ſhops on each ſide. The ſtones of the pavement and the bridges, which are moſt of them without battlements, are of a ſlippery kind, and are one of the P's in the proverb

* This bridge has its name from the quarter of the city where it is built, and which is the oldeſt in Venice, it being a large iſland on the other ſide of the bridge, where the firſt foundations of this city were laid.

to beware of at Venice; which is *Pietra dura* or *biancha*, *Putana*, *Preta*, and *Pantalone*†. The laſt means the poor noblemen, who ſcruple not to beg of ſtrangers, and will ſend to know when they ſhall wait on them. But we were informed, that theſe are ſuch as are not thought worthy by the government of being provided for; and if they are known to act in this manner, they are taken to taſk for it. The manner of the Preta is, a friar comes to preſent a little baſket of fruit, and expects, in return, ſomething for the convent. As to the Putana, you go to them, which P needs no farther explanation.

They have a ſmall tide here, which generally riſes no more than about four inches. When a high one flows, it is of bad conſequence, becauſe, as the houſes are ſtanding in the water, it then enters the lower parts of them, falls into their drains, and ſpoils their artificial ſprings; for they have no other than rain-water that is freſh. Great care is taken to receive it at the tops of the houſes, and then to purify it; as thus: In the court-yard, there is the drain, where all the rain-water falling from the houſe and other parts runs into; firſt a bed of ſand receives it; then it paſſes through one of chalk; and in the court is ſunk a well, at the bottom of which is placed a filtering ſtone, where laſt of all it paſſes through, and is then taken up clear for uſe: it is very pleaſant, and drinks ſoft like milk.

The circuit of the city is about ſix miles; and the number of its inhabitants about 250,000; though ſome make them more, and others leſs, from 400,000 to 160,000. It is divided into ſix wards, which they call Seſtieri, and whoſe names are, S. Marco, S. Pietro di Caſtello, S. Paolo, Di Canal Regio, Della Croce, and Dorſoduro. It contains ſeventy-two pa-

† That is, white ſtones, whores, prieſts, and pantalons.

riſhes,

riſhes, about forty convents of men, and thirty-five of women, beſides many chapels, and a great number of confraternities, which they call ſchools*. There are about 4000 Jews, who have ſeven ſynagogues, and live at the farther end of the city in three ghetti or ſtreets, which are ſhut up, each with two gates.

The government conſiſts of a doge, whoſe office is for life: next the Council of Ten, where the principal power is lodged; but that is changed every ſix months: a ſenate of 200: the Grand Council, which conſiſts of all the noblemen above the age of twenty-five, whoſe number generally is near 2000. When they aſſemble, it is ſeldom for any other purpoſe than to give away governments and other places in the ſtate, and which is done by ballotting. The doge and other principal men are preſent: in the front of them are forms, where ſit a number of charity boys. When the ballotting begins, they run about to the ſeveral noblemen with a bag of beans in one hand, and a machine with two holes in it in the other. The nobles take a bean out, and drop it into one of theſe holes. Then the boys return with them to the tribunal of the doge, before which ſtand two baſons, and near them a man, who takes the machine from the boys, unſcrews the handles, and pours them into one or the other, according to the hole they are dropt in. The noblemen's dreſs are black gowns, with full-bottom wigs, ſome of which appeared very ancient. The doge, with thoſe ſeated with him, are in red: he alſo wears a red cap, with another under it like an old woman's, worn, they ſay, in commemoration of one that had formerly diſcovered a plot

* It is ſaid, there are eighteen chapels, and eighteen hoſpitals; 300 palaces, 124 markets of all ſorts, 160 public fountains, twenty-ſeven public clocks, 114 towers with bells, fifty-ſix courts of juſtice, 165 ſtatues of marble, and twenty-three of braſs, with ten horſes, and ten gates, of the ſame metal.

againſt

againſt the government. When the doge himſelf is not at one of theſe aſſemblies, a nobleman puts on the cap to repreſent him; but there is ſo little power in it, that one may ſay it fits any of them. He puts in his bean with the reſt.

The pride of the nobility here is ſo very great, that they think themſelves ſuperior to any of that rank in other nations; yet ſo moderated by their wiſdom, they will not equal themſelves to kings, but take the medium rank of electoral princes; and thro' their policy they are not to converſe with foreign miniſters reſiding with them: ſo the miniſter muſt form his acquaintance among the citadino's or citizens, if he chuſes to enter into Venetian ſociety.

The wives of the nobility and citizens, when they appear in public, are obliged to wear black; and no others are allowed to wear it.

Public Buildings.---St. Mark's place or ſquare is a magnificent ornament to the city, and is one of the fineſt ſquares in Europe *. It is encompaſſed with magnificent buildings, and divided into the leſſer and greater ſquares. On each ſide of the large ſquare are what they call the procuraties, like our inns of court, inhabited by lawyers; and underneath are piazzas ſupported by marble pillars, where are coffee-houſes and taverns. At one end ſtands the church of St. Mark, adjoining to which is the piazzetta or leſſer ſquare, having on one ſide the ducal palace, and the new procuraties on the other. Here is a place called the Broglio, where no perſon preſumes to walk at a certain time but the noblemen. The ſea waſhes the quay of this ſquare, which is built of large hewn ſtones, with ſeveral ſtairs, where the gondolas land very conveniently. At the end of it are erected two

* About 500 feet long, and 130 broad.

lofty

lofty pillars † of granite, or ſpeckled marble; on one of which is the Lion of St. Mark, as the arms of Venice; and on the other is the ſtatue of S. Theodore ‡, its ancient patron, trampling a dragon under his feet.

BEFORE the palace are placed three large flag-ſtaffs, to hoiſt the Venetian ſtandard on public days. This whole ſquare is moſt beautifully paved, and great numbers of people are generally walking here.

AT one corner, near the church, is the Campanile or Tower of St. Mark, which is built part of brick and part of marble, 340 feet * in height, and of a proportionate thickneſs. On the top is the ſtatue of an angel gilt, which moves with the wind like a weather-cock. There is an eaſy aſcent to the top by a gradual flight of ſteps, and in the middle is a vacant ſpace, like that in going up St. Paul's. From the top is the moſt charming proſpect that imagination can form; a fine view of the whole city, all the canals and the ſea, with the little adjacent iſlands; and, on a clear day, you may plainly diſcern the continent, which completes this beautiful ſcene.

THE arſenal is about three miles round, which they boaſt of prodigiouſly. Their armory is not to be admired for its brightneſs and diſpoſition; but they ſay they have arms for 20,000 men, beſides furniſhing their fleet. However, as they are a cloſe and wiſe people, they never expoſe a proof of what they

† Some ſay theſe columns were originally brought from Egypt to Conſtantinople, and removed from thence to Venice in the time of the doge Sebaſtiano Zani. They were erected by Niccolo Baratier, who deſired no other recompence, than that any perſon might have liberty to play at any game between the two pillars; all gaming being at that time prohibted. The ſenate granted his requeſt; but ordered that the common executions of criminals ſhould be performed in the ſame place.

‡ He was the ancient patron of Venice; but was forced to give way to St. Mark, upon the arrival of his body there.

* It is ſaid that the foundation of it is half as much under ground as the height is above, which is computed to be 150 feet.

can

can do to ſtrangers who come to ſee their arſenal. Here are a great number of braſs cannon, of a ſhort ſize, with large bores, from ſeven to fourteen inches in diameter *.

In the dock ſtands the famous Bucentaur, a noble and beautiful galley, carved and gilt all over. It is rowed with forty two oars, and ſix men to each oar. Near the whole length of the deck is covered like a barge: it is partitioned in the middle, making two galleries, with ſeats on each ſide. At the ſtern is the doge's ſeat, where he places himſelf when he goes out to wed the Adriatic ſea, which is on Aſcenſion-day, by the ceremony of dropping a ring into it †.

The Murano is an iſland, where all the glaſs-houſes are: they are not ſo large and grand as ours. Briatie's glaſs-houſe, which is in the city, is the place to ſee the different kinds of work in this manufacture. We there ſaw ſome large and beautiful luſtres: one was near ſix feet in height, and was deſigned for the court of Madrid.

CHURCHES.

1. St. Mark.---This is built in the Gothic and Greek ſtyle intermixed. It has one large cupola, and four ſmall ones round it. Over the entrance ſtand four brazen horſes, ſaid to be of the hand of Lyſippus: they ſtood once on a triumphal arch of Nero's at Rome ‡.

* Thoſe who ſhew it to ſtrangers affirm, that it contains 800 pieces of cannon, with arms for 100,000 foot, and complete equipages for 10,000 horſe. It alſo comprehends the magazines for their navy, which is now no ways formidable.

† The Bucentaure is a large galeaſſe: it had at firſt the figure of a centaur in the ſtern, and the particle Bu then ſignified Great.

‡ St. Mark's church hath nothing to recommend it but its great antiquity, and the vaſt riches of the building. It is dark and low; but the pavement is ſo rich a moſaic, and the whole roof is alſo moſaic; the outſide and inſide are of ſuch excellent marble; the frontiſpiece is adorned with ſo many pillars of porphyry and jaſper; and, above all, with the four horſes of Corinthian braſs that Tiridates

This church is built in the form of the Greek croſs, of marble and other rich materials, which much exceed the workmanſhip. There is a great deal of ancient moſaic: and they tell of a great number of relicks depoſited in this church.

2. St. Giorgio Maggiore.---Here are a number of fine paintings. Two pieces, by Tintoret, near the great altar. An altar piece, by Titian: on one of the pillars of this altar they ſhew, among the veins of the marble, a repreſentation of the figure of Chriſt extended on the croſs. St. Stephen ſtoned; a fine piece, by Tintoret. The martyrdom of St. Lucia, by one of the younger Baſſans. Oppoſite is the nativity of Chriſt, by old Baſſan. In the ſachriſty is the circumciſion, by Palma Vecchio. In a lower chapel is a fine pieta, by Tintoret. In one near the cortile is an ancient piece, but good, painted by Rochus Marchoni; the ſubject of the adultereſs before Chriſt. Several ancient portraits, among which is that of our venerable Bede. In the refectory is a noble, large, and beautiful piece, taking up one end of the hall: it is the marriage of Cana, painted by Paul Veroneſe; a moſt charming picture: in one part of it is repreſented a band of muſick; the muſicians are the portraits of the famous maſters of the Venetian ſchool; Paul himſelf, Titian, Tintoret, Baſſan Vecchio, and Palma Vecchio, his brother, is repreſented in the governor of the feaſt. This church and the cortile was built by Palladio.

3. St. Maria della Salute.---Several paintings in this church, by Luca Jordano. In the ſachriſty is a celebrated piece of Tintoret's; the marriage of

Tiridates brought to Tiberius, which were carried afterwards to Conſtantinople, and were brought from thence to Venice, and in which the gilding is ſtill very bright; that, when all this is conſidered, one doth no where ſee ſo much coſt together. Burnet, p. 107. ---Over the middle gate ſtand the four famous antique horſes of braſs gilt. They are of a fine deſign, and great ſpirit in the execution. Wright, 52.

Cana.

Cana. The cieling is painted in compartments, by Titian: David and Goliah, Abraham's offering of Iſaac, and Cain ſlaying of Abel; theſe are eſteemed capital works; alſo the coming of the Holy Ghoſt, and St. Mark ſitting, by the ſame. In the ſculoa below ſtairs are ſome of the beſt works of Tintoret, particularly the hiſtory of Adam and Eve.

4. La Charita.---A fine piece here, by Leander Baſſan, the reſurrection of Lazarus: the coloring is very rich.

5. La Redemtore.---Built by Palladio: it is ſo fine a piece of architecture, that 'tis thought to be the moſt beautifully built temple in the world. In the ſachriſty is a piece by Bellino; a madonna with the infant Jeſus aſleep, and two little angels with muſical inſtruments. A Chriſt, painted by Paris Boldone. At the head of the back ſtairs is a piece ſaid to be of Tintoret: it is a concert of muſic by little boys; ſuch variety of little faces, ſo beautiful and natural, that we never ſaw any thing more pleaſing.

6. St. Marcellino.---In the ſachriſty is a famous piece of Titian; Tobias with the angel. The great altar-piece by Tintoret.

7. Tutti-Santi.---The reſurrection of Chriſt, by Palma: the portals of the organ by P. Veroneſe; and the great-altar by him.

8. St. Giorgio and Paulo.---Over the door of the ſachriſty are the buſts of Titian and the two Palma's. A famous piece here by Titian, of St. Peter the martyr.

9. St. Sebaſtian.---Paul Veroneſe was buried in this church; and on the right, going into the church, is his tomb-ſtone: on the wall ſtands his boot; and moſt of the paintings here are by him; particularly S. John baptizing Chriſt; and Chriſt upon the croſs; with others in freſco, by the ſame hand: and St. Nicholas, by Titian.

10. St. Maria Maggiore.---In this is the famous original piece of Noah and his family, with two of

every kind, entering the ark, by Giacomo Baſſan: the picture is ſmall, but highly eſteemed. The Virgin Mary crowned by Chriſt, with the four evangeliſts, by Palma. The aſſumption of the Virgin, at the great altar, by P. Veroneſe: on the ſides, the annunciation, by Palma. Three large pieces by Tintoret. On the right hand, in the chapel, is John the Baptiſt, by Titian: and a St. Sebaſtian, by Giorgione.

11. St. Catherine.---A convent of nuns. At the great altar is the marriage of that ſaint, beautifully painted by P. Veroneſe.

12.---Carmelite Scalzi.---This is a very elegant and rich church: the front is of poliſhed marble. Within is the circumciſion, by Tintoret: and two pieces by A. Schiavone.

13. Jesuits.---This is the moſt ordinary church we ever ſaw of that order in any city: the ornaments within are poor; except an excellent piece, by Titian, of the martyrdom of St. Laurence.

It would be tedious to mention the moſt capital pictures in the other churches: but we muſt obſerve, that there are in this city four particular hoſpitals for Female foundlings, who are brought up to play on all kinds of inſtruments, and thoſe which have good voices to ſing. Three of them are called the Mendicante, Incurabile, and Pieta; which have ſome days in the week to give concerts at their churches, where the muſic is very fine.

In the ſchools of St. Mark and La Charita are ſeveral good paintings: in the laſt is the famous picture of the country woman, with the baſket of eggs; extremely natural.

PALACES.

1. St. Mark.---The architecture and materials of this palace are the ſame as the church; and the pillars ſupporting the portico appear as if they were halfway ſunk into the ground. At the entrance, in the walls,

walls, are the *mouths of intelligence*; which are holes to receive letters. When any perſon has a diſcovery to make to the government, he puts in there his information, from whence the affair is examined without expoſing the informer. The entering within the palace is exceedingly offenſive to the ſight and ſmell; for the people leave here great tokens of their liberty. The ſeveral courts of juſtice and council-chambers are contained in the palace, and apartments allotted for the doge. They are all filled with the paintings of Titian, Tintoret, and Paul Veroneſe. In the firſt room we ſaw, the four ſides were painted by Tintoret: the ſubjects, Vulcan and the Cyclops; Mercury, with the three Graces; Pallas compelling Mars to make peace; Bacchus and Ariadne, the latter crowned by Venus. The cieling of another room, near hand, painted by Tintoret in his beſt manner: a compartment on the right painted by Titian. In the chamber of the Pregadi, over the tribunal, is a dead Chriſt, with ſaints: over the entrance is Chriſt and the Virgin Mary, with St. Mark in the clouds; below is a doge kneeling among ſaints: the cieling of all this painted by Tintoret. In the anti-chamber to the college are two large compartments; one of Europa, by Paul Veroneſe. In the chamber of the council of Ten, the cieling is beautifully painted by P. Veroneſe; in the center is Jupiter caſting down his thunder-bolts: in another part, Juno pouring down crowns; an old man ſitting with his hand under his chin; and by him a ſweet woman, with her hands on her boſom; and others, fine. In the Sala Scrutini is a large battle-piece, with a flight of arrows repreſented, by Tintoret. Round the door are ſome emblematical figures, delicately painted by Del Lazarini. In a little chamber of the Pregadi are ſix very ſmall compartments on the cieling, painted in chiaro oſcuro by P. Veroneſe, eſteemed very fine. In the grand council chamber, over the tribunal, is

a large piece, the repreſentation of paradiſe: it is finely painted by Tintoret, and is famous for the innumerable ſight of figures in it. The cieling is painted by P. Veroneſe, moſt charmingly. This room is full of painting, and ſo large it is a perfect ſtudy. From the palace is a gallery, which leads over a canal to the common priſon: the building is ſmall; but the architecture is exceedingly pretty: the lower part is of ruſtic work, with a portico above it of the Doric order.

In the Public Library, which they call the Procuraties, oppoſite the palace, there is a ſmall collection of antique buſts and ſtatues; yet few of them good. A buſt of Julius Cæſar, bald: a very fine one of Adrian, in alabaſter: one of Auguſtus with a civic crown. The eagle flying away with Ganymede.

There are plates publiſhed of theſe antiquities, which are to be had at Signeur Lanetti's, a dealer, who has a fine collection of pictures and drawings; ſome of his own from wooden plates; cameos, and intaglios. There is a fine piece painted by J. Bened. Caſtiglione; the Iſraelites in the wilderneſs; the caſtle finely repreſented.

2. Segreda.---Here was a fine collection of paintings, drawings, and antiques, which were ſold; the virtuoſo being dead. In the gallery, two large pieces of Salvator Roſa; one Diogenes obſerving the boys drinking; the other a man contemplating the deſtruction of time, ſkeletons and other wrecks of it lying by him. A fine Vandyke. Two beautiful madonnas, ſeemingly of the hand of Leon. Vinci. Thirteen original heads, that he deſigned for the famous piece of the laſt ſupper which is in Milan: here were twelve pieces, and two of them had double heads. The woman of Samaria, by Guercino. A ſmall madonna, by Coreggio. A room hung with beautiful tapeſtry, from a deſign of Raphael, of little

little boys playing among the grape vines. A room filled with battle pieces, by Borgognone, four large ones, and three ſmall, all very fine. A room of antiquities: a Roman ſhield finely emboſſed; the ſubject, the bringing Pompey's head to Julius Cæſar, who turns his face from the ſight of it.

3. Barbarigo del Terazzo.---A room of portraits, painted by Titian and Tintoret. In another room ſeveral heads, by Giorgione. A copy of Titian's bacchanal, with the naked Venus aſleep in the foreground; done by Podone. In a room, wholly painted by Titian, are a ſatyr and a woman ſtruggling. The angel with Tobias; a little boy. Chriſt carrying his croſs. Venus with the looking-glaſs, held by a cupid; another putting a chaplet of flowers on her head: her right arm ſtiff and clumſey. An Ecce Homo. Venus and Adonis. A madonna. A Magdalene weeping, the only original it is ſaid: the king of France offered 40,000 crowns for it. A head of Chriſt.

4. Pisani Moretto.---In this palace is a beautiful painted piece, by Paul Veroneſe; the family of Darius before Alexander the Great.

Remarks.---It would be endleſs to deſcribe the great number of palaces in this city*; but we may in general obſerve that, as for the architecture, thoſe built by Palladio, and other celebrated architects, are of a manner quite different either from the Roman or the Florentine, both in the ornament of the front, and in the diſpoſition of the apartments within. The windows are frequently four ſquares in height, arched at the top, and reaching quite to the floor; with balconies before them, into which they paſs

* The particular palaces, churches, and pictures of Venice, are enumerated in ſeveral little books that may be bought on the place, and have been faithfully tranſcribed by many voyage writers. Addiſon, p. 61.

through the lower part of the window, all the parts of which are made to open from bottom to top, for letting in air in the hot weather. The middle of the front is almoſt all window for enlightening a long portico or gallery, that paſſes through the houſe in every ſtory; and out of this gallery you go into the apartments on each hand. The beſt apartments are for the moſt part up two pair of ſtairs: they have ſometimes a ſtory of high apartments, and another of what they call mezzanine, which are low ones, alternate; the former for ſtate, the latter for the uſe of the family. The floors are commonly red plaiſter; to which they give a gloſs with oil, that makes them ſlippery to walk upon: but, inſtead of red, ſome are of a whitiſh color, not unlike marble, and with bits of red marble united with the plaiſter along the ſurface, which looks exceedingly well. The ground-floor is uſually a waſte ſort of a place, for ſome ſort of wares *, or for ſome lumbering utenſils. Indeed, ſometimes you ſee the firſt entrance handſomely decorated with ſtatues; or arms and trophies, where the maſter of the houſe has been a military man; and in ſome few, with inſcriptions, and curioſities of that kind. The paintings on the outſide of the houſes † are much damaged; which is not to be wondered at, as ſome of them have ſtood all the viciſſitudes of weather for more than 200 years; beſides the vapors always riſing from the ſalt water, and reſting upon them.

In the time of the carnival the maſks aſſemble in the ſquare of St. Mark, where ſeveral thouſands of perſons meet, dreſſed in the moſt fantaſtical man-

* Though the nobility are not to merchandize profeſſedly, yet they often join with the merchants in traffic.

† There are ſeveral houſes painted by P. Veroneſe, Tintoret, the Palma's, Perdenone, and other celebrated Venetian maſters; with a little of whoſe works we are ſo glad to adorn the inſide of our palaces.

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ner. But, as we have already given an account of the carnival at Florence *, it is unneceſſary to deſcribe this at Venice, it being almoſt of the ſame nature; with this difference, that the latter exceeds any thing of the kind in magnificence, and the infinite variety of diverſions.

THE ceremony of the doge marrying the Adriatic is very pompous, and has been deſcribed by many travellers: but having one day ſeen the doge go in proceſſion to St. Mark's church, we ſhall inſert a ſhort account of that ceremony. Six trumpeters marched firſt, with banners to their trumpets. Then came ſix other perſons, carrying the large banners or ſtandards of the republic: after them was carried a fine velvet chair, whereon was placed a cuſhion of gold brocade. His ſerene highneſs followed, dreſſed in a long robe of gold brocade, lined and edged with ermine: on one ſide of him was the pope's nuncio, and on the other the emperor's embaſſador. Then came all the ſenators in their robes of red damaſk; and laſtly the nobility in † black. All the clergy of St. Mark's attended at the door to receive the doge; and as ſoon as he entered the church they began to perfume him with incenſe: one held a ſilver veſſel gilt, filled with holy water, in which he juſt dipped his finger; and the reſt did the ſame. They then all walked up to the middle of the church, where the doge, nuncio, and embaſſador, kneeled on cuſhions, and repeated a ſhort prayer. He was afterwards conducted to a throne, where he ſtood 'till the

* See p. 102.

† The robe of the nobles is of black cloth, or bays: it is, or ſhould be, the manufacture of Padua; and is not much unlike our lawyers' gown. In the winter they have one faced with fur, and bound with a girdle of the ſame about their waiſt. They have no hat, but a woollen cap in the ſhape of a deep crown of a hat; but they very rarely wear it, otherwiſe than under their arm; for they wear large full-bottomed perukes. Wright, p. 92.

ſenators

ſenators walked by him, and made their reverence; after which he ſeated himſelf, and all the others placed themſelves on benches. In a ſhort time the doge aroſe, and approached the altar, where the nuncio began high maſs, at the finiſhing of which the whole proceſſion returned in the ſame order as they came. Being arrived at the bottom of the great open ſtaircaſe of the palace, they all ſtopped, when the doge aſcended, ſeated himſelf on a gold brocade ſtool, ſaluted thoſe of the proceſſion, and retired to his apartments.

The Venetians, for the dignity of their government, would repreſent their doge as a king; but, for the freedom of it, as a king without power; and ſo indeed he is, for he cannot do ſo much of himſelf as an Engliſh juſtice of peace: all there is the act of the council; and even by the word Principe the whole ariſtocracy is underſtood. The doge has not the liberty of the meaneſt ſubject, for he is not to ſtir out of the city without leave: therefore he is ſaid to be, "a king in his robe, a ſenator in the aſſembly, and a priſoner in the city."

With regard to the manner and genius of the Venetians, we may in general obſerve, that they are born with a wonderful ſagacity to politics, and management of public affairs, which have been the principal means of rendering their republic a great and flouriſhing ſtate. Moſt of them have a fine air, and a well proportioned ſhape, which their long robes ſet off to great advantage; and their complexion is rather fair than dark. They are magnificent enough in their furniture, and ſometimes in their actions. They are religious obſervers of all their ancient cuſtoms, for which their laws are ſo well calculated, that no man is exempted from their penalties.

But the political maxims they purſue are ſuch as the other nations of Europe would think a diſgrace to put in practice. All conſiderations, however

ever ſacred and important, they think ought to give way to the *ſafety of the government*. This maxim leads them to that refined piece of policy of bringing up their young nobility in idleneſs and luxury; of countenancing all manner of exceſs, and the moſt profound ignorance in the churches and convents; of cheriſhing the ſpirit of faction among the people, and that of diſſentions among the nobility upon the Terra Firma; and of treating with diſdain thoſe ſtrangers of merit who are in their pay *.

THE inquiſition here is no more than a faint ſhadow of what it is elſewhere; nor are thoſe who profeſs a religion different from that of the Roman Catholic, within its juriſdiction.

THERE is no place in the world where greater liberty is allowed, provided you refrain from ſpeaking any thing againſt the government. Many ſpies are employed to find out thoſe that do, who are ſeverely puniſhed when diſcovered, and often with death, though the crime is ever ſo trifling, if it borders on the leaſt diſreſpect againſt the ſtate †.

THE women in general are very handſome; though their beauty cannot well be diſcovered when they are abroad; for their dreſs hinders much of their ſhape and faces from being ſeen, which are almoſt hid with a black ſcarf that they wear over their ſhoulders: and the reſt of their apparel is alſo uſually black ‡.

* All theſe are repreſented as the refined parts of the Venetian wiſdom. Addiſon, p. 63.

† Though the exceſſive caution and jealouſy of the governors here be ſuch, that people are ſometimes taken up on ſlight information, and ſometimes perhaps when they know not wherein they have offended; yet theſe caſes do not often happen: and generally ſpeaking, let their politics and amours alone, and a man may live at Venice quiet and ſecure enough. Wright, p. 100.

‡ The Italian women in general, and the Venetian in particular, ſet their hair with a very agreeable and well-fancied varity; which they ſeem the more induced to by reaſon of their going ſo much bare-headed, and ſo having greater opportunity of diſplaying their ſkill in that particular. Ibid.

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THE courtezans here are the moſt inſinuating, and have the moſt alluring arts of any in all Italy.

THE Venetian nobility ſpeak good Italian, though not quite pure from ſome improprieties of expreſſion peculiar to the country; but the language of the burghers and the lower people is entirely corrupted.

THOUGH we meet with the Veneti in the old poets, the city of Venice is too modern to find a place among them: but Sannazius made the following famous epigram upon it:

EPIGRAMMA SANNAZARII.

Viderat Hadriacis Venetam Neptunus in undis
Stare urbem, et toti ponere jura mari.
Nunc mihi Tarpeias quantumvis, Jupiter, arces
Objice et illa tui mœnia Martis, ait.
Si pelago Tibrim præfers, urbem aſpicite utramque,
Illam homines dices, hanc poſuiſſe deos.

THUS tranſlated, for this work, by Mr. Chriſtopher Smart:

When in the Adriatic Neptune ſaw
Fair Venice ſtand, and give all ocean law;
Now Jove, he cried, the tow'rs of Mars compare,
And Rome's eternal bulwarks, if you dare:
If Tiber beats the main, declare the odds,
Whoſe the mean craft of man, and which the plan of gods *.

THE poet was nobly rewarded by the ſtate for this beautiful epigram †; and he alſo has celebrated this city in two other places of his poems:

--- Quis Venetæ miracula proferat urbis, &c. Lib. iii. Eleg. i.

Nec tu ſemper eris, &c. Lib. ii. Eleg. i.

OF which Mr. Addiſon has made the following tranſlation:

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* Another:

Neptune ſaw Venice on the Adria ſtand
Firm as a rock, and all the ſea command.
If thou Tarpeian tow'rs, great Jove, ſaid he,
Prefer to theſe, and Tiber to the ſea;
Compare the cities, view 'em both, and then
Own this was built by god, and that by men!

† Sannazo had given him by St. Mark 100 zechins for every one of theſe verſes, which amount to about 300l. Howel's letters, p. 66.

Venetia

Venetia ſtands with endleſs beauties crown'd,
And as a world within herſelf is found.
Hail, queen of Italy! for years to come
The mighty rival of immortal Rome!
Nations and ſeas are in thy ſtates enroll'd,
And kings among thy citizens are told.
Auſonia's brighteſt ornament! by thee
She ſits a ſovereign, unenſlaved and free.
By thee, the rude barbarian chas'd away,
The riſing ſun chears with a purer ray
Our weſtern world, and doubly gilds the day.

Thou too ſhalt fall by time or barb'rous foes,
Whoſe circling walls the ſeven fam'd hills incloſe:
And thou, whoſe rival tow'rs invade the ſkies,
And, from amidſt the waves, with equal glory riſe.

Addiſon, p. 71.

CHAP. II.

FROM

VENICE TO MANTUA.

PADUA, VICENZA, VERONA.

ON the 1ſt of June, we ſet out from Venice for Padua, up the river Brent: the diſtance is twenty-five miles. There are ſeveral noble palaces upon the banks of the Brent; particularly that of Foſcari, built by Palladio; that of Tron, near the Dolo; that of Piſani, at Stra, a moſt elegant building; near it is that of Foſcarini, built by Scamozzi; and, at the bridge there, Valleri, a beautiful little place, painted by the ſchool of Paul Veroneſe *.

* Mr. Addiſon ſays, "From Padua he went down the river Brent in the ordinary ferry; which brought him in a days time to Venice." P. 56.---The paſſage down the Brenta is very pleaſant, being enlivened on each ſide with pretty villages, and with palaces, many of them built by Palladio, which are villa's to the noble Venetians. Wright, p. 43.---From Fuſino, at the entrance of the Lagune, is five miles to Venice.

PADUA.---In the evening we arrived at Padua. This city † is ſituated in a fine plain, on the rivers Brent and Bacchiglione. It is fortified with a ſtrong wall, a tower, and baſtions. The univerſity ‡, once famous, was built by Palladio: the ſchool of St. Anthony was painted by Titian. In the church of that ſaint, which is the duomo, are ſeveral good monuments; one of cardinal Bembo. Round that of the famous St. Anthony, the patron ſaint, are ſome relievo's in marble, of his miracles; by Sanſovina and others: but they are not eaſily ſeen for the crowd of votaries generally kneeling round the ſhrine of the ſaint. Between the church and the ſachriſty hangs the picture of St. Anthony preaching to the fiſhes: the painter has drawn them holding their heads a good way out of the water, to denote their attention. The church of St. Juſtina was deſigned by Palladio, and is eſteemed one of the fineſt works in Italy: the martyrdom of the ſaint hangs over the altar, and was done by Paul Veroneſe. What they ſhew for the aſhes of Antenor and Livy is diſregarded by the beſt of their own antiquaries.

THERE was an opera, at which we were preſent; and the principal ſinger was Montecelli. The theatre was elegant, with beautiful ſcenes: there are four

† It is the capital of the province of Padua, in the territory of Venice, ſituated in eaſt longitude 12 degrees 15 minutes, and 45 degrees 30 minutes latitude. This is the ſee of a biſhop, ſuffragan of Aquileia; and the ſeat of a podeſta, or governor, appointed by the republic. The town is almoſt of a circular form, and about eight miles in circumference; but the houſes are not above 5000; and the number of inhabitants are about 45,000. It has ſeven gates, fifteen bridges, five ſquares or market-places, and ſeveral palaces. The ſtreets are narrow, and the buildings lofty, which render the lower rooms very dark; and moſt of the ſtreets have piazzas.

‡ It was founded by Charlemagne: it is a neat ſquare building, with rows of cloiſters above and below. Formerly it was greatly celebrated, eſpecially for the ſtudy of phyſic, which made Padua be called the Learned. At preſent, there are ten colleges in the ſeveral parts of the city belonging to this univerſity.

rows

rows of boxes, beſides the pidgeon-holes, and fifteen in each: lattices were before moſt of them, put up as ſoon as the company came in. As they generally go every night, they are not always diſpoſed to look at the actors; they chuſe to amuſe themſelves without being ſeen.

VICENZA.---On the 3d of June we came to Vicenza; a ſmall town, but very populous; the manufacture for ſilk being very conſiderable here. The town-houſe was built by Palladio; and here is a beautiful piece of architecture by the ſame, a theatre built after the antique manner †. Near this town is a famous country ſeat belonging to the marquis of Caprea, built by Palladio.

VERONA.---On the 4th, we arrived at Verona ‡; a handſome large town; where are ſeveral good paintings in the churches. Some antique ruins. Two triumphal arches: one is ſaid to be to Titus Flavius, the other to Gallienus; not worth much notice.--- But here is an amphitheatre, which they have taken a great deal of care to keep up, the ſeats within being quite intire. It was built in the time of Auguſtus; and is of an oval form, in the ruſtic ſtile. The longeſt diameter of the whole is 450 feet, of the arena only 229: the ſhorteſt 360, of the arena 118. The number of ſeats, one above another, are forty-five, having ſufficient room for 22,184 perſons, allowing a foot and a half for each. There are two principal entrances, and ſixty-four private ones.

AT the palace of count Bevilaque is a little neat library and gallery; with ſome antique buſts and ſtatues; as alſo ſome paintings. A fine picture of P. Veroneſe; a Venus beholding herſelf in a glaſs

† This city belongs to the ſtate of Venice, and is about forty miles from Verona.

‡ This is the capital of the Veroneſe, ſubject to Venice, in E. lon. 11, 15; lat. 45, 20: and an epiſcopal ſee.

held

held by a Cupid; her head turned over her ſhoulder: below are two doves billing. The ritratto of a lady; her hand upon a little boy; by the ſame. Another called Venus and Cupid; finely painted, but the expreſſion difficult to be underſtood. A ſmall ſketch of the great picture of paradiſe at Venice, by Tintoret himſelf. A ritratto of an old lady, by Titian: and ſeveral others.

In the church of the Miſericordia Hoſpital, the great altar finely painted by Alexander Turque; a dead Chriſt held up by Nicodemus; the Virgin Mary weeping.

In the Great Church, the aſſumption of the Virgin Mary, by Titian.

In the church of St. George, two fine pieces by P. Veroneſe: one at the great altar, of St. George brought before the ſtatue of Apollo to worſhip it; the Virgin and ſaints in the clouds: the other, St. Barnes bleſſing the ſick.

CHAP. III.

MANTUA, PARMA, REGGIO, MODENA.

I. Mantua.

AFTER croſſing the little river Teyone, we arrived at Mantua, on the 6th of June. This town belongs to the empreſs, queen of Hungary, and is ſituated in the middle of a lake, on the river Mincio, in E. long. 11, 15; lat. 45, 20†. It has eight gates, three ſuburbs, eighteen pariſh churches, and forty convents: the ſtreets are ſpacious and hand-

† Its ſituation renders the air unwholeſome, eſpecially in ſummer, becauſe of the ſtagnating water; but it gives the town a natural ſtrength ſuperior to moſt cities in Europe.

ſome:

ſome: and the inhabitants are about 50,000. It is ſtrongly fortified, and the walls are four or five miles in circumference. There are three communications, by long cauſeways, out of the town to the country; one towards Cremona, and another to Verona: this laſt is well flanked by a large fort.

CHURCHES.---The architecture of the Great Church is by Julio Romano, and very beautiful. Here is alſo a picture by him, repreſenting our Savior when he called James and John to the apoſtleſhip: and another picture of St. Anthony, by Paul Veroneſe.

IN the church of St. Andrew is a crucifixion; finely done, by Julio Romano. And in the church of St. Catharine are ſome paintings by the ſame great painter, who lies buried in the church of St. Barnabas.

PALACES.---The Ducal Palace is large, but not regular, and ſeems going to ruin, having had no prince or ſovereign to inhabit it, ſince this city fell to the houſe of Auſtria, upon the death of the laſt duke of the houſe of Gonzaga in 1708, without iſſue.

THE palace of Te, near one of the gates on the ſouth ſide, is famous for ſome freſco paintings by Julio Romano. Two chambers on the left, very pretty. On the right, a ſquare room arched, and painted with the fall of the giants: this room is a double croſs whiſpering place, where you hear from oppoſite corners, but cannot from the ſides.

THE palace Favorita without the town is much admired for its architecture: and the palace of Monmirolo, about four miles north of the city, is a charming place, and delightfully ſituated.

NEAR the palace del Te is an iſland of that name, where it is ſaid Virgil, the Mantuan ſwan, was born; and the iſland is alſo called Virgiliana.

THE Jews have a pretty ſynagogue in this city, where they live cleaner and more comfortable than we have obſerved them in other places.

MANTUA, and the territory belonging to it, which is fifty miles long and forty broad, is governed by a council of two presidents, two vice-presidents, and four nobles, under the governor of the countries in Lombardy, subject to the house of Austria, who resides at Milan, which is one of the largest and finest cities of Europe, being about ten miles in circumference, and containing 300,000 inhabitants, with 260 churches and sixty-six convents; for which reason it has obtained the name of Milan the Great.

THE duchy of Mantua abounds in corn, fruit, flax, silk, and cattle. The city has a good trade, and is particularly famous for its silk manufacture. The revenue of the whole is about 75,000l. sterling a year.

II. PARMA.

ON the 7th of June, we set out from Mantua on our way to Parma. About eight miles from the former we crossed the Po on a flying bridge; and, on the 8th, arrived at the city of Parma. Just at the entrance of this city stands a triumphal arch, which was erected for the present Don Carlos * king of Naples, when he was in this country.

THE city of Parma is the capital of that duchy, and the see of a bishop suffragan of Bologna, pleasantly situated on a river of the same name, in 11 degrees of east longitude, and 44 degrees 45 minutes of north latitude. The river divides it into two parts, which have a communication with each other by three bridges. It is a handsome town, and about four miles round. The streets are wide and straight; and the buildings regular, but low; though there are several fine palaces among them. It is fortified with a citadel, which is built after the model of that

* Now king of Spain.

at

at Antwerp. The garriſon can be but ſmall; for it ſeems Don Philip at preſent keeps only one regiment of about ſeven or eight hundred men in the whole regiment. The annual revenue of it is reckoned to be 80,000l. ſterling. The ſilk trade is very conſiderable in all theſe parts of Italy.

CHURCHES.---The Duomo, or great church, is a magnificent building, ſurrounded on the outſide by ſeveral ranges of pillars; and the cupola is moſt excellently painted by Correggio †. Within an apartment belonging to the church, we ſaw a capital piece by the ſame hand; a madonna, with the child Jeſus in her lap; Mary Magdalen, St. Jerome, and two angels ſtanding by her.

THE church of St. John, belonging to the Benedictin monks, is a beautiful piece of architecture, adorned with admirable pictures. The cupola is finely painted by Correggio; and there are two pictures by him in the chapel, the roof of which is done in freſco, by Parmegiano: and in the firſt cloiſter of the convent are ſeveral paintings, by Caravagio.

THE church of the Capuchins is remarkable for the tomb of Alexander Farneſe duke of Parma. As you enter on the left hand, there is a picture of St. Felix, with the child Jeſus and the Virgin, by Guercino: and oppoſite to it is Chriſt on the croſs, with St. Catherine, a Capuchin, and many angels lamenting; a beautiful picture, by Hannibal Caracci, who alſo painted the high altar.

THE church of St. Maria della Steccata is elegantly built, and richly furniſhed with plate. On the inſide of the organ there is a David and a ſybil, with other figures, by Parmegiano; and in one of the ailes is the adoration of the Magi, by Caravagio.

† See page 54.

THERE are ſome fine pictures in the other churches. In S. Cecilia's, an excellent madonna, by Lanfranco. The great altar in the Jeſuits church is elegantly painted, by P. Veroneſe. In the nuns' church of St. Paul, on the great altar, is a ſmall piece of Chriſt on the judgment-ſeat, with S. Paul and S. Catherine at his feet; an admirable performance, by the divine Raphael. And in one of the chapels is the Virgin with her ſon, St. John, St. Martin, and S. Cecilia; a fine picture, by Auguſtin Caracci.

PALACES.---The Ducal palace is a fine ſtructure, and moſt elegantly furniſhed after the French taſte: ſome beautiful tapeſtry made at Paris; but no pictures *.

THERE are *two* noble theatres belonging to this palace. The large one is noble and ſpacious; being ſo well calculated for the audience, that a perſon ſpeaking from the farther end of the ſtage, in a low voice, is heard diſtinctly at the moſt diſtant part of the pit †. It has no boxes; but benches raiſed in form of an amphitheatre. The ſmall theatre is very pretty, and is made uſe of; but the other is going to ruin. Both were built by the famous Bernini.

THE gardens of the palace are admired for the grottos, fountains, caſcades, walks, ſtatues, and other embelliſhments.

THE palaces of ſome of the nobility in this city are alſo worth ſeeing; particularly thoſe of Pallavicini, Lupi, Pepoli, Roſſi, Sanvitali, Terzi, and Giſberti.

* The fine collection of pictures in this palace, together with the library and medals, were removed to Naples, to embelliſh the palace of Don Carlos. However, the paintings in freſco are left, both in this palace, and the ducal villas, done by Ceſare Baglioni.

† Mr. Addiſon thought this "theatre was the moſt ſpacious of any he ever ſaw, and at the ſame time ſo admirably well contrived, that from the depth of the ſtage the loweſt ſound may be heard diſtinctly to the fartheſt part of the audience, as in a whiſpering place; and yet, if you raiſe your voice as high as you pleaſe, there is nothing like an echo to cauſe in it the leaſt confuſion." P. 249.

WITHOUT

WITHOUT this city the Romans had formerly an amphitheatre; the ruins of which are ſcarce viſible.

THE court of Parma, in the reign of the late dukes of the houſe of Farneſe, was one of the moſt elegant in Europe; but upon the death of the laſt duke without iſſue male, Don Carlos, the eldeſt ſon of his niece Elizabeth queen of Spain, was to have ſucceeded to this duchy and that of Tuſcany, by virtue of a treaty between the powers of Europe. But the queen of Spain and her ſon were content to relinquiſh their intereſt in theſe duchies, in conſideration of Don Carlos being confirmed in the kingdoms of Naples and Sicily by the houſe of Auſtria in 1736. At laſt the houſe of Auſtria, by the treaty of Aix-la-Chapelle, in 1748, ceded the duchies of Parma, Placentia, and Guaſtalla, as a ſettlement to the infant Don Philip, brother of Don Carlos.

THE duchies of Parma and Placentia form together a very conſiderable ſovereignty. In length from eaſt to weſt they are about ſixty Engliſh miles; and their breadth from north to ſouth is about forty†. The climate is healthy, the ſoil fertile: the vallies abound with fruit, vineyards, and paſtures; the mountains have ſilver and copper mines: the inhabitants have prodigious herds of black cattle, and numerous flocks of ſheep; the firſt enable them to make the beſt cheeſe in Italy; and the latter furniſh them with great quantities of fine wool.

PARMA is now acknowledged to be a fief of the Roman empire; and, as ſuch, no longer dependent on the pope.

† On the weſt, they are bounded by the dominions of the empreſs queen, and the king of Sardinia: on the ſouth, by the territories of the republic of Genoa: on the eaſt, by the duchy of Modena: and on the north they are divided by the river Po from the duchies of Mantua and Milan.

III. REGGIO.

On the 10th of June, we paſſed through Reggio, a town belonging to the duchy of Modena. It lies in a pleaſant plain, and fruitful ſoil, ſurrounded with a wall, and defended by a ſtrong citadel, at an equal diſtance from Parma and Modena†. It is a populous town, and the ſee of a biſhop ſuffragan of Bologna. Its churches, palaces, and public buildings, would make a good figure in any other country; but have nothing extraordinary for Italy.

In the cathedral is a picture of the bleſſed Virgin, with ſome other ſaints, by Guido Reni. St. George, and St. Catherine, by Hannibal Caracci: and the viſitation of S. Elizabeth, by Guercino.

The chief trade of the inhabitants is in ſpurs, and works of ivory and wood.

IV. MODENA.

In the evening we arrived at the city of Modena‡, the capital of the duchy of that name, ſituated in a pleaſant fertile plain, upon a canal between the Panaro and Secchia, in 11 degrees 20 minutes of eaſt longitude, and 44 degrees 45 minutes of north latitude. It is the ſee of a biſhop ſuffragan of Bologna, and the reſidence of the duke. The town is about three miles round, fortified with a citadel, but in bad condition. It ſeems thinly inhabited, and has but little trade: the chief employment they have conſiſts in making maſks, for which they are more famous than other place in Italy. There are little piazzas before the houſes, as at Padua.

† In 11 degrees of eaſt longitude, and 44 degrees 45 minutes of north latitude.

‡ It was built out of the ruins of the ancient Mutina, which ſtood in this neighbourhood.

CHURCHES.---The cathedral, dedicated to St. Geminiano, is a good old building, in which are ſome fine pictures, by the admirable Guido. In the tower of this church is the bucket which, being ſtolen from a well at Bologna, occaſioned a terrible war between the Bologneſe and Modeneſe, and the impriſonment of the emperor Henry the ſecond's ſon: it is preſerved here as a great curioſity.

THE Jeſuits college is a fine place, where are ſome beautiful paintings: and the monaſtery of Benedictins has alſo ſome good pictures.

PALACE.---The Ducal palace will be a noble building when finiſhed, but only one ſide is yet completed: it conſiſts of the four orders one above the other. Within is a noble hall, painted by M. Antony Franciſchina. Here was a fine collection of pictures; but the preſent duke diſpoſed of them all to the king of Poland, except two or three capital pieces, which are to be ſeen, with a few others.

FIRST room.---The famous night piece of Coreggio, eſteemed his maſter-piece: the ſubject is the adoration of the ſhepherds. The cieling of this room painted by Tintoret.

SECOND room.---The marriage of St. Catharine, by Guercino. Two pieces by Titian, very fine; the adultereſs before Chriſt, and a holy family. A fine Baſſan. The Roman charity, by And. Sacchi.

THIRD room.---A large piece, by P. Veroneſe, of Mary Magdalen anointing the feet of Chriſt: the ſame ſubject treated as that ſmall piece in the palace of Francha Villa at Naples. A madonna, by Venuti Girofflo, of the ſchool of Raphael.

FOURTH room.---A large piece of St. Rocco in priſon, with an angel and a dog by him; one of the capital pieces by Guido. A Magdalen, by Han. Caracci. St. Peter upon the croſs, by Guercino.

THE houſe of Eſte is one of the moſt illuſtrious in Europe; and from it our own preſent king of

Great-Britain is deſcended: but this houſe traces its pedigree up to Julius Cæſar. Alphonſo IV. ſucceeded his father in 1658. He married Laura Martinozzi niece to cardinal Mazarine, by whom he had a daughter Mary Beatrix Eleanora, who eſpouſed our James II. The valuable duchies of Mirandola and Concordia * are now united to that of Modena.

The preſent duke of Modena is Francis Maria d'Eſte, who was born in 1698, and married the princeſs Charlotte, daughter of Philip II. duke of Orleans, by whom he has iſſue the prince of Modena, married in 1741 to the princeſs of Maſſa-Carrara. He is abſolute in his dominions, whoſe yearly revenue is about 100,000l.

The Modeneſe is a fruitful country, abounding with corn, wine, oil, and fruits, very populous, and inhabited by an induſtrious people.

On the 11th of June, we ſet out from Modena for Bologna; and from thence for Florence on the 12th. A new road was making between the two laſt-mentioned cities; and we travelled here in litters, as the road was not otherwiſe paſſable. On the 13th, at noon, we came to a little town called Scarica d'Aſſina, the laſt in the pope's dominions: and four miles farther is a little brook, which divides them from thoſe of Tuſcany. We then entered upon the new road, which is here extremely good; and is on the right hand of the old one, which was over the mountains †. On the 14th, at noon, we arrived at a little place called Taillo Ferro. A mile and half off the road from hence is a convent of the order of Le Trap; of which there are only four. The firſt was inſtituted in Normandy, about thirty-ſix years

* Their ſovereign, of the houſe of Pio, having thought fit to declare himſelf in favour of France and Spain, was diſpoſſeſſed by the emperor, who conferred the inveſtiture on the duke of Modena in 1710.

† See p. 111---119.

ago;

ago; but the order was never confirmed by the pope, becauſe it was thought too ſtrict and ſevere. They are called "the reformed Carthuſians;" who live entirely upon vegetables, ſeldom ſpeak, and never ſtir out of their convent.

On the 14th, we came back again to Florence: on the 18th, ſet out from thence for Leghorn: and, on the 22d, we left Leghorn for Lerice, to embark from thence for Genoa.

We lay at Maſſa, a pretty town, ſituated on the little river Lavenza, within four miles of the ſea, between the territories of Lucca and Genoa. It is ſmall, but well built, and fortified with a citadel. Here is a fine palace which belonged to the prince of Cibo, who was ſovereign of the town and duchy: but we were informed, that it now belongs to the duke of Modena. The country about it is well cultivated with vines and olive-trees. Carrara, the famous quarry for marble† lies near it, on the right hand of the road.

At noon, we arrived at Lerice, a ſmall but ancient town. It has a harbor pretty well frequented, ſeparated from that of Spezia by a neck of land, and defended by a ſtrong caſtle. Here we went on board a felucca with ten oars, and embarked with the courier for Genoa. We paid a zechin each for our paſſage; and paid for our baggage beſides. They rowed all night; and, at ten in the morning, we arrived at the city of Genoa, which is twenty leagues from Lerice.

† It was formerly called Marmor Lunenſe, the greateſt part of which is ſent to Rome.

BOOK VI.

THE REPUBLIC OF

GENOA.

CHAP. I.

The City of GENOA: its Churches, Palaces, and other Buildings.

GENOA. WE arrived at GENOA on the 24th of July: it is the capital of the republic of that name, and is ſituated in 9 degrees of E. longitude, and 44 degrees 30 minutes of N. latitude. It makes a noble proſpect to the ſea, as it lies upon the aſcent of a ſteep hill *. A great number of palaces and all the buildings, covered with a blue ſlate, make it ſhew to great advantage †.

The ſtreets are very narrow, except two, which are of a tolerable breadth, and exceedingly handſome: the one is the *Strada Nova*, which has a row of palaces on each ſide: the other is that of *Balbi*, built wholly at the expence of the family of that name. The whole town contains about thirty pariſh churches, twenty colleges, and as many convents and religious houſes.

* It ſtands in the form of a theatre, at the bottom of a little gulf upon the aſcent of a hill, opening itſelf to the ſea; from whence there is a moſt delightful proſpect of the city. Its ſtately buildings have gained it the name of Superba.

† Moſt of the houſes are flat-roofed, or at leaſt have a gallery on the top. The roofs are moſtly covered with Lavagna, a ſtone like ſlate; and, on account of the ſhelving ſituation of the city, theſe areas which are planted with orange-trees form a kind of horti penſiles, which have a pretty effect. Keyſler, i. 369.

THIS

This city has a double wall round it: the circumference of the firſt is about ſeven miles, in which are reckoned about 150,000 inhabitants: and the ſecond wall, which is the principal fortification, is twelve miles round *.

The number of troops in this ſtate are 2000: but in the iſland of Corſica they have 4000, and the French have alſo 5000 there.

The Doge of Genoa is continued only for two years, after which he remains a ſenator for life: his dreſs is red from the cap to the ſhoe; and that of the ſenators is black.

When any perſon arrives here, he muſt either go himſelf, or ſend his own ſervant, to the town-houſe, to give in his name, country, and ſtation of life. He then receives a billet, without which the people of the inn cannot anſwer letting him lie in the houſe. It ſpecifies a penalty, or puniſhment, to thoſe who give in a falſe report of themſelves.

Churches.---St. Lorenzo: the duomo is a Gothic ſtructure: here is a crucifixion, painted by Barocci †.

Jesuit's Church.---St. Ignatius, painted by Rubens. Oppoſite to it is a very fine piece, by Guido; the aſſumption of the virgin: her arms croſſed upon her boſom, looking upwards with a countenance of

* The harbor is large and deep; and the town has been better fortified ſince the expulſion of the Auſtrians in 1746.

There are a great many beautiful palaces ſtanding along the ſea-ſhore on both ſides of Genoa, which make the town appear much longer than it is, to thoſe that ſail by it. The city itſelf makes the nobleſt ſhow of any in the world. The houſes of moſt of them are painted on the outſide; ſo that they look extremely gay and lively; beſides that, they are eſteemed the higheſt in Europe, and ſtand very thick together. New-ſtreet is a double range of palaces from one end to the other, built with an excellent fancy, and fit for the greateſt princes to inhabit. Addiſon, p. 18.

† In a chapel on the left hand, where thirty ſilver lamps are continually burning, are kept with exceeding veneration the bones of St. John the baptiſt. The altar is ſupported by four porphyry pillars, and over it is a picture by Vandyke. The white marble ſtatue is the work of Mont-Orſoli.

great

great ſweetneſs and humility: her drapery is all white: the angels beautiful. The great altar is finely painted, by Rubens, with the ſubject of the circumciſion of Chriſt, where the emotions of the woman ſtanding by are admirably expreſſed. On the ſides, the martyrdom of the innocents, by Cambieſe: and a Madonna, by Meano: both Genoeſe painters.

College of the Jeſuits.---This is in the Strada Balbi, and is a fine building. At the foot of the ſtairs next the entrance are two large lions couchant of white marble. The court is ſurrounded with two lofty galleries, both ſupported by pillars of Carrara marble. Within are ſome paintings in chio oſcuro, by Parodi: and in an adjacent chapel is a fine piece of ſculpture, by Barotti, of the virgin Mary with Jeſus in her arms, and Joſeph kiſſing the child's hand.

St. Jacomo.----At a convent of nuns is a crucifixion, by Paul Veroneſe.

St. Cyr.---A pretty church: the ceiling is painted by Carloni, a Genoeſe. The columns are each of one piece of marble.

St. Philipo Neri.-----The ceiling is painted in freſco by Franciſchino di Bologna; ſome pieces by Parodi and Piola; with ſome admirable marble ſculptures.

Annunciada.---Eſteemed the fineſt church in Genoa. The pillars of it are of red and white marble fluted. Over the entrance of the church is the Lord's Supper, painted by Julio Cæſari Procacini, a Milaneſe. The ceiling, and ſides of the great altar, by Carloni. The cupola, by Julio Benſi; nothing extraordinary. St. Clement on the rack, by Carloni. The fazade of this church is left unfiniſhed, like many others in Italy.

St. Luke.-----Some paintings by Piola. A holy family, where the painter has abſurdly introduced an

an old man playing on the baſſoon. An oval piece of the adoration of the ſhepherds, by Caſtiglione.

St. Magdalene.------The ceiling and cupola by Alexander Galliote. In the ſacriſty is a crucifixion, painted about half life: there is a vaſt relief in the figure.

St. Maria Carianiana.---A handſome built church, erected ſolely at the expence of the family of Sauli; and likewiſe a bridge adjoining, which is near forty yards in height, made for a communication between two hills. In the church is a fine St. Francis, painted by Guercino. A madonna, by Julio Cæſari Procacini. M. Magdalen going to receive the ſacrament from Maximilian, biſhop of Marſeilles. The martyrdom of St. Blaze, by Carlo Maratti. Under the angles of the cupola are four marble ſtatues: one only is eſteemed very good, which is that of St. Sebaſtian, by the hand of Pogetti. From the top of this church is ſeen a fine extenſive view of the city and adjacent parts *.

St. Stephen.-----In this church is a fine piece of the ſtoning St. Stephen: God and angels above; a fine landſcape behind. Some ſay the upper part of the piece is by Julio Romano; the other by Raphael: others think it wholly by Julio: it is finely painted.

In the church or chapel of the Poor's houſe: the altar piece is a marble ſtatue of the virgin Mary; eſteemed a light and beautiful figure; the work of Pogetti, a Frenchman. On the ſide of the church they ſhew a ſmall piece of mezz relievo in marble, the head of a dead Chriſt, and that of the virgin;

* The main cupola is of an extraordinary height, with three galleries of white marble on the outſide, and the uppermoſt is aſcended by 243 ſteps; but the glorious proſpect from thence, which in clear weather reaches even to Corſica, makes ample amends for the trouble of going up. Keyſler, i. 385.

the

the work of M. Angelo. The houſe is very large: one part is deſtined for men and boys; the other for women and girls: the former is not finiſhed. It will contain about 2000 perſons; and it is obſervable that no beggars are tolerated in the city.

PALACES.------The Doge's, or Town-houſe, in which there are apartments allotted for him. The outſide is left unfiniſhed. At the entrance are the two ſtatues of Andrea Doria, and his ſon. The grand hall where they elect their doges is a noble room. On the walls and ceiling are painted the former victories of the Genoeſe, by Franciſchino di Bologna *. Next to this is the council chamber: here is a large piece by Solymini, of the ſolemn reception of St. John the baptiſt's head at Genoa. The ſoffeta and ſides are beautifully painted in freſco, by Parodi.

OVER the entrance of their armory†, which is not worth looking into, is ſtuck the only piece of antiquity in Genoa; an iron roſtrum of a Roman veſſel found in the bay, A. D. 1597. It is about three ſpans in length, and its greateſt thickneſs is two-thirds of a foot.

P. DORIAS.---This palace is out of the port St. Thomas, which the Germans were in poſſeſſion of in the laſt troubles. The building is low. The ſtate would not ſuffer it to be higher, jealous of its being made uſe of as a citadel to command the town. A fine deſcent to the bay by gardens, terras walks, and an elegant ſubterranean paſſage to the water. The freſco on the outſide of the palace was painted by Perin del Vago; but it is almoſt defaced.

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* Theſe are: the ſpoils of Ceſarea: the deſtruction of the Piſan fleet off cape Melori; a very fine piece: Jeruſalem reſtored to the Chriſtians: the taking of Almeria from the Moors: the ſurrender of the king of Arragon: and James de Luſignan reſtored to his kingdom.

† In this arſenal they pretend to have arms for 30,000 men.

VILLA

VILLA Imperiale.---In the part of the town called St. Pietro d'Arena: the outſide is ſtucco'd in the Doric and Corinthian orders. The houſe and gardens are going to ruin.

DUKE Dorias.---This palace is in the Strada Nova, and is the nobleſt in Genoa: it is built wholly of marble.

PALAVICINI,---Out of the Porta Aqua Sola, was built by Michael Angelo.

BRINIOLE.---In the Strada Nova: a good collection of paintings in this palace; the principal of which are; in the 1ſt room a whole length, by Vandyke. In the 2d, Chriſt and St. Ironica, by Guercino. Judith cutting off the head of Holofernes, by P. Veroneſe. A madonna and ſaints ſeems of Guercino's manner. Two fine pieces, by Calabreſe: one is the reſurrection of Lazarus. A St. Sebaſtian, by Guido. In the Hall are two large pieces: one of Apollo in his chariot; the other, the rape of the Sabines: the firſt only is ſaid to be Rubens'; the other ſeems as likely of his hand. Two whole lengths, by Vandyke. In another room is a piece of Rubens', of himſelf and wife: he is ſitting, careſſing of her upon his knee, in a warrior's dreſs; a Cupid is taking off his ſword: a figure preſents a cup, the wife holding the bottle upon her lap: another behind, with a torch. This piece is finely painted; but quite treated in a low ſtyle. The mezzoninis* are prettily ornamented.

BALBI.---In this palace is the nobleſt collection of paintings in Genoa. In the hall, the cieling is painted by Veleri Caſtelli, as are thoſe of the other rooms. Here are four whole length portraits, and an equeſtrian one, all by Vandyke. Joſeph telling his dream, by Capucini.

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* Attic ſtories between the others.

First room.---The adoration of the wise men, by Titian. A piece by Bassan. Perseus and Andromeda, by Guercino. Two small pieces, by Lucio Massari, a scholar of Domenichino's; one is Susanna and the elders A freeze of bacchanals round the cieling, painted in fresco by Sarzano.

Second.---A madonna and St. Catherine. Christ praying in the garden, by Michael Angelo. Two pieces, by Luca d'Hollande; the nativity of Christ, and a madonna. The portrait of a young lady sitting; a beautiful figure, and in an easy attitude; painted by Vandyke. A fine St. Francis, by H. Caracci. A St. Jerome, by Agost. Caracci. A small piece of a naked Danae and a Cupid, by Paris Bordone. Three small pieces, by Scavona. A sleeping Venus, with two Cupids, by H. Caracci. A good piece, by Jac. Bassan; Noah and his family, &c. returning out of the ark. Lazarus at Dives's gate: a Bassan. The portrait of a young woman, by H. Caracci. Christ scourged, painted by Titian.

Third.---St. Paul's conversion, by Caravagio; the composition not good. An Ecce Homo, by Vandyke. A madonna, by Tintoret. One by Vandyke; a small piece, with a chaplet of flowers round it; painted by G. Rosa. St. John the Baptist in the desert, by Guido. A Magdalen's head, by Agost. Caracci. A small madonna, by Vandyke. A fine large piece, of an angel speaking to St. Jerome, by Guido. The head of a virgin martyr, painted fine, by Agost. Caracci. A St. Catherine, by H. Caracci. A pretty piece of nymphs, and some children at play, by Francischino.

Fourth.---A fine madonna, with angels, &c. by Rubens. Two pieces of animals, by Castiglione Gregetto. A whole length, by Vandyke. St. Jerome reading, by Guido. A portrait, by Tintoret. A small madonna, with Joseph and St. John, by Perin del Vaga. Christ and the woman of Samaria:

a Cleopatra: both by Guercino. A ſmall piece of St. Jerome, by Titian.

Fifth. The gallery---The portrait of Vandyke's wife, with a child upon her lap; painted by Vandyke himſelf. A ſmall piece of St. Francis, by H. Caracci. The nativity of Chriſt, by Caſtiglione Gregetto. The portrait of general Spinola, by Vandyke. A ſmall piece, of the marriage of St. Catherine, beautifully painted, by Coreggio; but the leg of the young Jeſus ſeems quite out of proportion. A portrait, by Tintoret. A Cleopatra, with a cup in her hand; by Guido. Vandyke's portrait, painted by himſelf. The laſt ſupper, by the ſon of P. Veroneſe. A Lucretia, by Guido. A portrait, by Titian. Another by Tintoret. A fantaſtical piece, by Brughel, of the temptation of St. Anthony. Two pieces by, Spagnolet. A ſmall piece of M. Magdalen carried up in the clouds, beautifully painted, by Guido. Another ſmall piece of the marriage of St. Catherine, by Parmeggiano. Two others; one the holy family, by Benevenuto Gerofli; the other of St. George, by Coreggio.

Durazzo.---A large building; with twenty-five windows in front: but the apartmens are ſmall, though elegantly furniſhed and ornamented. The paintings are,

In the firſt room,---A whole length, by Vandyke; a lady in a Spaniſh dreſs. Two pieces, by Caravaggio: one is St. Peter's denial; a portrait by Tintoret.

Second.---An excellent portrait of Calvin, painted by Rembrandt. St. Auguſtin, by Spagnolet. A piece, by Rubens, of Juno and Argus. A holy family, by Vandyke. A madonna, by And. del Sarto. One by Palma Vecchio. St. Antony, by Spagnolet.

Third.---Three large pieces by Luca Jordano: one the death of Seneca, painted in the manner of Paul Veroneſe; a fine piece: another of Theſeus, with

with the head of Meduſa: the third, a ſtory out of Taſſo. The marriage of St. Catherine, by Vandyke.

In the fourth room.---A large and famous piece, by Paul Veroneſe, of M. Magdalen anointing the feet of Chriſt; finely painted.

Fifth. The gallery.---Some ancient and modern ſtatues: a ſatyr, and a female bacchanal; a groupe, ſaid to be of Grecian workmanſhip. A Mercury, antique. A modern ſtatue, of a Narciſſus, by Parodi. An antique one, of a Flora; good.

Sixth.---The portrait of Ann of Bullein, by Vandyke. A piece painted by Luca d'Hollande. A portrait, by P. Veroneſe. Two ſmall battle-pieces, by Borgognone. St. Catherine, by Carlo Dulci. Some pieces, by Caſtiglione, of animals; one of a bacchanal. A good piece, of a Baſſan; a boy blowing at a firebrand, to light his candle. A madonna, by Dominico Frazzalo di Sarzano, a cotemporary of Vandyke, and in much eſteem.

Suburbs.---The weſt ſide of the city is watered by the river Bonzevera; and on the oppoſite ſide runs the Biſagno: over each is a ſtone bridge. The ſuburbs, called St. d'Arena, extend a conſiderable way, and contain many fine villas, or ſummer-houſes, to which are moſt delightful gardens, adjoining to the ſea-ſide, adorned with fountains and caſcades. Theſe villas are built on little hills, mounting one above another by an eaſy aſcent, ſo that the whole affords a moſt beautiful proſpect.

The Darſena.---In the middle of the harbor, on a place called the Royal bridge, is a commodious watering-place for ſhips, the water being conveyed from the mountains by pipes. Within this harbor is the Darſena, or wet dock for the republic's gallies, which are now reduced to ſix. The complement of the largeſt gallies is from ſixty to a hundred ſoldiers, and 320 rowers, five or ſix on a bench, which ſerves them for a bed. There are many Turkiſh ſlaves in

the darſena, where they are at liberty; but they are chained in couples when they are let into the ſtreets, where they are ſuffered to ſell cheeſe, cloth, and other little articles. At night none of them are abſent from the darſena, for they are muſtered and locked up every evening. Private perſons, who have been ſucceſsful in fitting out ſhips againſt the Barbary corſairs, may keep ſuch ſlaves: but they are generally ſold to the ſtate; and their common employment is knitting woollen ſtockings and caps. The rowers on board the gallies conſiſt of three claſſes: the firſt is of indigent people, who ſell themſelves for a certain time, and in France are called Bonavoglies; the common price for ſuch at Genoa is only about ſeventy livres for two years: the ſecond claſs are criminals: and the third are Turkiſh or Barbary ſlaves. Upon the appearance of an action, the criminals and ſlaves are placed in the middle of the bench.

FARO.---The Faro, or light-houſe, a tower which is aſcended by 166 ſteps, ſtands upon a high fortified rock on the weſt ſide of the harbor, near the ſuburbs. Every night a lanthorn with thirty-ſix lamps is hung out at the top of it towards the ſea; and when a fleet is known to be in theſe ſeas, an addition is made to the number of lamps, which yet at a diſtance appear like a ſingle ſtar. Upon deſcrying a ſhip from the light-houſe top, a bullet is hung out; for two ſhips, two bullets; and ſo on 'till five: but the ſignal is one bullet and a flag, to give notice that a ſquadron is in ſight.

CHAP.

CHAP. II.

The GOVERNMENT and CONSTITUTION of GENOA: ITS Police, Revenue, Dominions, Fleet, Commerce, and Character of the Inhabitants.

THE republic of Genoa has a crown and ſceptre for its doge, by reaſon of their conqueſt of Corſica, which had formerly a Saracen king. This gives their embaſſadors a more honorable reception at ſome courts; but, at the ſame time, may teach their people to have a mean notion of their own form of government, and is a tacit acknowledgment that monarchy is the more honorable.

THIS republic made anciently a very good figure, not only conſidered as a free ſtate of Italy, but in reſpect to Europe in general. Her dominions were large, her commerce extenſive, and her naval power extremely formidable: but, according to the nature of all commonwealths, fluctuations and revolutions in government have been very common here, and to them it has been chiefly owing that Genoa is ſo much declined from its ancient wealth and power.

GOVERNMENT.---The Genoeſe owe their preſent form of government entirely to the virtue of Andrew Doria†; who, in 1527, reſcued them out of the

† He died in 1560, aged 93, after a life of the moſt honorable ſucceſſes. As a public acknowledgment of his eminent ſervices to his country, every year, on the 5th of September, the captain of the ducal palace, attended by 200 ſoldiers, carries the city keys in a diſh to the prince of Doria, who on this occaſion entertains them with a feaſt.---Another

the hands of the French, and refuſing the ſovereignty offered him fixed their condition as a free ſtate, regulating their ancient nobility, ſo as to conſiſt in twenty-eight families, and their new nobles in twenty-four On the left ſide of the exchange is a place particularly appropriated to the new nobility; not that the old are excluded from it, but their proper walk is in another place, where neither the new nobility nor citizens are to mingle with them.

CONSTITUTION.---The conſtitution of Genoa is of a mixed nature; but ſeems from experience to be but ill contrived, as having ſo much of an ariſtocracy that makes the people uneaſy, and yet ſo much of a democracy as to keep up a continual ferment. The doge ‡ is elected every two years, during which time he reſides in the palace, is maintained at the public expence, has guards and other enſigns of princely dignity, and twelve counſellors continually about him, ſtiled the Seignory, in whom the majeſty of the republic reſides: but with regard to the dernier reſort, or legiſlative power, it is veſted in the great council, which conſiſts of 400 ſenators. The doge, during his adminiſtration, is ſtiled Serenita, or his Serenity; but afterwards he has no other title than that of Eccellanza, or his Excellency, which is common to all the ſenators: and the other nobility are ſtiled Illuſtriſſimi, or Illuſtrious. But titles are what the Italians are leaſt ſparing of, nothing being more common than the titles of *illuſtriſſimo* and *eccellentiſſimo ſignore*, or *illuſtriſſima eccellanza*: the laſt is particularly given

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Another mark of the republic's gratitude is that, foreigners excepted, the princes of Doria and their domeſtics only, are allowed to wear ſwords within the city, none of the nobility being permitted to do it, unleſs when going a journey. Keyſler, i, 380.

‡ He has a guard of 200 men allowed him, who are all Germans. Their uniform is red, faced with blue; and that of the Corſican corps is blue, faced with red. Ibid. p. 374.

to phyſicians, and is inferior to the others, which includes only thoſe who are noble by deſcent.

POLICE.---The police is in ſeveral reſpects on a much better footing here than in many other cities of Italy; and the ſtreets are ſafe at night from aſſaſſins and thieves. The love of gain is ſo prevalent here, that all ranks give into trade: but the laws have put a check upon exceſſive ſplendor and luxury.

REVENUE.---The annual revenues of the republic are computed at 1,200,000 crowns: but they can raiſe it conſiderably, as many of their ſubjects are very rich, and have large eſtates in other dominions, particularly Naples and Spain; which is attended with great inconveniences, as throwing them into intereſts inconſiſtent with thoſe of their own country.

DOMINIONS.---The dominions of this ſtate conſiſt of the countries extending along the ſea-coaſt, on both ſides, from the city of Genoa, which are called the eaſtern and weſtern Rivieras. This word in Italian ſignifies a ſtrand; and indeed the country is little better, having high, craggy, and almoſt impaſſable mountains behind it. However, theſe are not ſo barren as they are repreſented, every little valley and ſpot of ground that will admit of it being cultivated and improved to the utmoſt; ſo that fruits, oil, and ſilk, are raiſed here to great advantage.

FLEET.---Their fleet, that formerly gained ſo many victories over the Saracens, Turks, Venetians, Piſans, and Spaniards; that made them maſters of Sardinia, Majorca, Minorca, Malta, Crete, Leſbos, and Negropont; that ſettled them in Scio, Smyrna, Achaia, Theodoſia, and ſeveral other towns on the eaſtern confines of Europe, is now reduced to ſix gallies: and this little fleet ſerves only to fetch them wine and corn; or to give their ladies an airing in the ſummer ſeaſon, according to Mr. Addiſon.

COMMERCE.

COMMERCE.---The commerce of Genoa is alſo far ſhort of its ancient proſperity and importance; which is owing to the incommodiouſneſs of the harbor, and and the high price of all ſorts of commodities. Their chief manufactures are velvets and damaſks; beſides the leſſer articles of ſilk ſtuffs, brocades, lace, gloves, ſweetmeats, fruits, oil, anchovies, and drugs from the Levant. The Engliſh have a conſul at Genoa; though no factory as at Leghorn. Many French proteſtants have choſen it for their retreat, and are well received. The inquiſition has got footing here, but uſes no great ſtrictneſs towards foreigners. There are no Jews tolerated at Genoa; which makes the other Italians ſay, the Genoeſe are ſo cunning, that it would be impoſſible for a Jew to get bread among them.

CHARACTER.---The Genoeſe are eſteemed extremely cunning, induſtrious, and inured to hardſhip above the reſt of the Italians; which was likewiſe the character of their anceſtors the old Ligurians. The Italian proverb ſays of the Genoeſe, that "they have a ſea without fiſh, land without trees, and men without faith." The character the Latin poets have given of them is not much different. Strangers ſhould take care not to imitate the Genoeſe pronunciation, which is very bad.

CHAP.

CHAP. III.

FROM GENOA TO FRANCE.

I. St. Remo; Monaco; Villa Franca; Nice, the laſt town in Italy. II. Antibes, in France: Frejus; Brenouille; Marſeilles. III. Concluſive Remarks.

I. ON the 30th of July, we ſet out from Genoa for Villa Franca in a ſmall boat, with oars and ſails, to coaſt it as far as that place, which is forty-two leagues. At the cloſe of day, we were under cape Noli, and kept the ſea all night. In the morning of the 31ſt, we made cape de Melle. The weather changing bad, we put aſhore at Porta Maurice, half a league beyond Oneglia, which belongs to Savoy. On the 1ſt of Auguſt, in the morning, we ſet out again; paſſed St. Remo †; and then Ventimiglia, the laſt town in the Genoeſe ſtate.

MONACO.---We went on ſhore at Monaco, where they have a French garriſon; and the regiment of the name is in that ſervice. The town is pleaſantly ſituated upon a rock, and well fortified by nature. The palace is pretty; though there is nothing to be ſeen within but a ſuite of rooms with indifferent

† This is a pretty town, in the Genoeſe dominions. The front to the ſea is not large; but there are a great many houſes behind it, built up the ſide of the mountain to avoid the winds and vapors that come from the ſea.---Here are many plantations of palm-trees, though they do not grow in other parts of Italy. Addiſon, p. 15.

furniture, and bad paintings. The bay is good, but ſmall, and well defended by the rock from the north and weſtern winds.

THOUGH the city of Monaco is under the protection of a French garriſon, it is however ſubject to its own prince, who is a major-general in the French ſervice, and has but three towns in his dominions.

ON the promontory, where the town of Monaco now ſtands, was formerly the temple of Hercules Monœcus, which ſtill gives name to this little principality.

VILLA FRANCA.---We arrived at Villa Franca late in the evening. It is a poor little town: the galley mole is pretty, which is all.

NICE.---Two miles from hence, over the mountains, is the town of Nice, which is pretty large, and has a ſtrong fortreſs: but the ſtreets are too narrow, the buildings old, and ſeem ready to fall down. However, one ſtreet that croſſes the reſt towards the ſea is handſome and ſpacious. A mole is now making on the other ſide of the hill adjoining to the town; and if it anſwers, the town probably will change ſides of the hill. It belongs to the king of Sardinia, and is the laſt town in Italy; from whence we ſet out, on the 2d of Auguſt, in a returned chaiſe for Marſeilles in France.

F R A N C E.

II. ANTIBES.---About five miles from Nice, we paſſed over the river Var, whoſe ſtream is very rapid. We then entered the kingdom of France, and paſſed through Antibes, a fortified town, nine miles diſtant from Nice. It has a good harbor, and is the firſt fortified town belonging to the French king on this ſide of his dominions.

At

AT the French inns on this road the expences are fixed: for ſupper and bed thirty-five ſols, and for dinner thirty ſols. Here is much better eating than on the Italian roads; beſides female attendance, which is not common there.

FREJUS.---On the 3d, we paſſed through Frejus, where are ſome Roman antiquities; particularly the ruins of an aqueduct, and a ſmall amphitheatre. On the 4th, we went by Le Luc, and lay at Brenouille, a town pleaſantly ſituated. The next night we came to Aubagne; and, on the 6th of Auguſt, arrived at Marſeilles.

III. CONCLUSIVE Remarks.---Thus we have given an account of our travels in Italy, together with ſuch obſervations as we were able to make in the places which we viſited at this time. Of the Italians in general it may be ſaid, they are ſtiff, ceremonious, and reſerved; for, notwithſtanding their natural heat of temper, they always affect to appear ſober and ſedate. However, of late years, many of them have given very far into the modes of the French; but the common people retain their old prejudices againſt that nation on ſeveral accounts.

UPON the whole, it is an amazing thing to ſee the preſent deſolation of Italy, when we conſider what incredible multitudes of people it abounded with during the reigns of the Roman emperors. We may reckon, by a very moderate computation, more inhabitants in the Campania of old Rome than are now in all Italy. It can ſcarce be imagined how ſo plentiful a ſoil ſhould become ſo miſerably unpeopled, in compariſon of what it was formerly; and this deſolation appears no where greater than in the territories of the pope, which perhaps may be aſcribed to the very genius of the Roman catholic religion itſelf. This is quite different from what

what the country was in the time of Virgil, with whose beautiful lines in praise of it we shall conclude this book:

Sed neque Medorum sylvæ, ditissima terrâ,
Nec pulcher Ganges, atque auro turbidus Hermus,
Laudibus Italiæ certent: non Bactra, neque Indi,
Totaque turiferis Panchaia pinguis arenis.

Georg. lib. ii.

THE END.

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